

discover

JUNE 1995

THAT MAGAZINE FROM CTR 101.9 FM

FREE



the muffs
the roots
treble charger
speckled jim

HARDWARE FOR YOUR EARS



the age of electric
Untitled



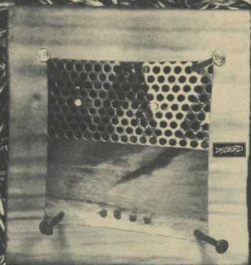
TUGBOAT ANNIE
Superfriends



ma
Cool Chicks And Other Babes



PENNYWISE
About Time



FUGAZI
Red Medicine



FORBIDDEN DIMENSION
Somebody Down There Likes Me

CARGO
RECORDS

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DISORDER

#149

JUNE 1995

Guitar

shylen greiffen

Guitar, Drums, Bass, Horns, Saxophone, Piano, Trumpet, Trombone, Clarinet, Shylen greiffen

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Disorder Online

brun vance

Please can we have a photo of the

brun vance

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DEADLINES: copy deadline for July #150 is June 11th. Ad space is available until June 15th and can be booked by calling Kevin at (604)822-3017 ext. 3. Our rates are available upon request. DISORDER is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably), in legible print or in type. As always, English is preferred.

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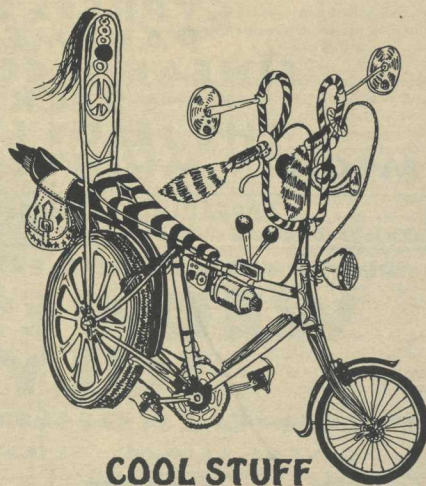
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airhead

For Dylan Griffith/Grant Lawrence

Re: I wanna be famous like you.

Hi. I'm interested in taking over the 7" column from the honourable Grant Lawrence. I think it'd be swell. Please lump my name on the heap of potential candidates.

I'm applying because 3-chord rawnk must be championed to the masses. I personally buy at least 10 singles a month - none of which sound anything like Lenny Kravitz - so I'm automatically qualified to be an obnoxious record reviewer. And if I had a bumper sticker on my car, I would say "I'd rather be a Ramone." For these reasons and more, I feel that I could do your column proud and, y'know, listening to DMZ and their progeny can be an effective substitute for sex, so I wanna do my part for

all those sexually unsatisfied individuals out there in the local/international rock scene.
Jason

Another goddamned sexually frustrated, Ramones-infatuated, obnoxious 7" columnist? We finally just got rid of the one we had!

Saudações,
Recebi um fanzine brasileiro onde havia um pequeno comentário sobre o jornal Disorder. Fiquei feliz ao saber de sua existência e gostaria muito de conhecê-lo. Por favor, entrem em contato comigo e me dêem mais detalhes sobre este trabalho. Agradeço antecipadamente.

Jaqueline Kelly Poes

If anyone read and understood the letter above, please send us a translation.

Dear Airhead,

I'm bored in the Interior. Been thinking about putting on gigs this summer to live up the place here in Kelowna. If you can pass my name and number on to bands that maybe interested in playing in the Okanagan or who just might be passing through. Please do.

Thanks,
Dave Mayhem
RR#1, S-7, C-56
Kelowna, B.C.
V1Y 7P9
763-7020

P.S. Send me some free stuff you bunch of Nirvana-wannabees.

Disorder,

We're sending you information on The Projected Memorial because we thought you may personally be interested in it, or have the means to distribute this information to

others. We would appreciate any method you have access to in getting this information out. Thanks.

Your welcome.

The Projected Memorial is a visual memorial for those who have died from AIDS and for those of us who remember. The most important aspect of the memorial is to replace the statistics with faces and to create sites for our remembrance. We are asking for photographs of those who have died. We will transfer the photographs to slides and eventually to video. We will take an active role in creating environments and venues to project this series. Some site examples may be conferences, exteriors of buildings, galleries and colleges. The Projected Memorial will be in constant motion and each site will be

advertised to the public.

To Participate:

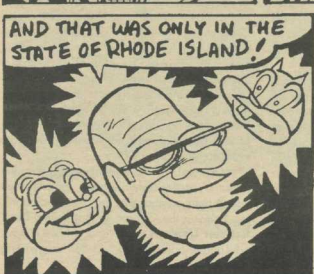
The person who is sending in the photograph needs to be the owner of that photograph, ie: in possession of the negative and needs to also include their name and phone number and the name of the person in the photo. If you want your photo returned enclose a self-stamped return envelope, otherwise they will remain on file.

If you are interested in being a part of this project phone 731-4074 or write to: The Projected Memorial, 1858 West 15th Ave., Vancouver B.C., V6J 2L1.



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cowshead

"and i thought if i took the right lines,
but those mocking birds won't let me shine"
grant lee buffalo

as i said last month hope springs eternal and it wasn't as if i was actually echoing words that i thought were so much true, it was more hope in times of great desperation, so much for that, so much for the eternal optimism, so much for desperate measures and rewards beyond your wildest expectations, so much for the cream rising to the top, the talk was of going to the show - the big game, facing the biggest pitcher of them all - hitting the home run to put the home team ahead for good - or at least for now - maybe forever, they said it was time to forget everything you ever knew and go from here on in, hallways were alive with talk, the echoes down the halls said nothing of not going but only when and not if, who would be left behind was your last concern, the shit that mattered would take care of itself - the house, where you'd live, the new faces and friends - "no sweat, man - it's great up there" they said, "been there, done that," so much for shoe-in, so a couple more years in Syracuse can't hurt, hone up on those skulls and then it's like a rocket to the big time or a career selling life insurance - your choice sister, for now a dollar bill sits above my counter along with a picture of my mother and another of some friends and me having what could only be described as a great time - these are the moments that mean something i suppose - i suppose, the dollar bill is an american one salvaged from a lost weekend in the states, the picture of my mother from when she graduated from university long after she had become a professional, she's the one, the only one, so maybe hope will spring eternal, maybe not, i'll know tomorrow - maybe i won't.
Dedicated to Earnest F. Harry, Sr, a man i never really knew
gth

Vancouver Special

AS USUAL THIS MONTH I AM DIRTLESS, that is to say, I got no juicy gossipy tidbits for you. Well, maybe one. My sources inform me that Sam, one of the singers from the Muscle Bitches, has recently tied the knot. (I mean he got married, you sick fool.) Now put that *Betty Page* zine down. This instant. Anyway, the ceremony very recently took place in faraway Austin, Texas, home of goodwill country music, location of Slacker, and a place where college bands actually grow on trees (it's that warm, fertile climate).

Someone in between nuptial arrangements the band has managed to release their first cassette, endearingly titled *Squealin' nippelwistin' pande/fuckin'monium*. **Muscle Bitches** are to be squarely placed in the shock-rock category, a genre that was pioneered by bands such as the New York Dolls in the early '70's, parodied through the next decade by groups such as San Francisco's The Tubes, and continues in the present

day, purveyed by the such minstrels as the Insaints and the Diesel Queens, also from the city of Rice-A-Roni, beatnik coffeehouses, and streetcars.

Vancouver - in fact Canada in general - has in the past been somewhat unproductive in terms of eye-opening rock 'n' roll combos (although Stephen Hamm's dropping of his gear at Expo 86 got my jaw hanging lower than at any Butthole Surfers or Goye Bikers on Acid gig), so it's good to see a local entry under "Freakshow" in the putative *Pop Music Encyclopaedia*. Actually, I haven't seen them live, so for all I know they could be shy and retiring shoegazers, but I have my doubts. Stylistically, the music is ballsy guitar rock à la the Dolls, with a little bit of sax thrown in for good measure. Vocalist Mistress Fang contributes those sassy vocals that lent punch to her previous bands (Black Eye Buddha, Spank Machine, Cane Toads), while at times switching to a vibrato-soaked heavy-metal diva persona in some kind of Holly Woods retro twist.

The other singer, (the aforementioned bridegroom) also vacillates between a punky rasp and Uriah Heep-ish bravado, the contrast being used most effectively in the bimodal "Paradise Slaves". However, if you simply aren't down with Lou Gramm and Darby Mills impersonations you may have some trouble; some of the songs do spare you these indulgences (as in "Tramp" or "Toupee", where the hook line is "there'll be hell toupee") and you may want to hear these before you write off the band as moustachio'd, chest-bearing mainstream rockers. Overall, a good entertainment for seeing one of their live extravaganzas.

There's a new singer-songwriter in town. Her name is Sonne Lambert, but she records under the name **Cage**. On the five-song *For Posterity's Sake* she's mostly solo but sometimes is afforded some able bass/drums backup by producer Paul Armitage. Stark and spare are the operating terms here, giving one the distinct impression that Sonne has or knows someone who has spent a great deal of time in some sort of mental incarceration facility. She speaks of nervous disorders and there's one great line, "They gave you drugs/SO shut up" (from "Seven"), that plants you squarely in some sort of *Valley of the Dolls*-inspired hell. It's all minor key dirges, with her piano playing providing rich textures with which she imbues fractured melodies while her acoustic guitar ventures give angst to the seemingly paranoid messages of the songs. Speaking of paranoid, the cover art is exactly that, featuring pen-and-ink drawings by Jesse Rivard a.k.a. The Alien. Sonne is associated with Gastown's Venus and Mars, so I bet that as troubled as her mind is, her fashion sense is probably spot-on.

Some folks, Sonne Lambert included, record what's basically a solo project but still choose to go under a name chosen to identify the musical entity. Some people don't. **Robert S. Burgess** is from the latter gang, so his *The Marlee Marrian Chronicles 1 Through 6* has been released, on cassette of course, under his own name. Holy Rick Wakeman, Batman, there's a couple of 10+ minute songs here! And none under 61 Burgess is not a bombastic keyboard player, though; rather, he is a waxy guitarist wielding some kind of Fender

ammo. To be sure, there are some meandering moments (something like this column), but he knows a good riff and just because the tunes are epic-length doesn't mean he's flogging anything to death. If you're a fan of the stop-start, turn-every-corner rhapsodies of Pavement, then Bob is singing to you. Certainly in the vocal department there's a heavy resemblance to Mr. Spiral Stairs himself, sort of an early-morning drowsy after too many American cigarettes. I actually would like to hear more songs like "I Idolize Idiots" (some scolding of the Rolling Stone/Spin readership here), where Frank Zappa meets Eugene Chadbourne in a whirlwind of bubbly guitar effects over a slinky, bluesy bass figure. Enjoy.



Bye-bye Skyler!

Lured by a once in a lifetime chance at fame and adulation, Vancouver Special's Sean Reggatt has retired his mighty typewriter to pursue a shot at the big time. Good luck in your new career champ! (above: Sean receives the news of the glamorous new career awaiting him; facing page: The life Sean has left us for.)

KMFDM

NIHIL

FEATURING JUKE-JOINT JEZEBEL, TERROR & FLESH

IN STORES NOW

craft and I'm left wanting more after auditioning their all-too-short four-song tape. Band members Joy, Sven, and the Voice of Reason have recorded this demo the aegis of Scott Henderson in his Sea of Shit studios, but I don't see any incentive stamp of approval anywhere on the J-card or the tape label. C'mon, Scott, get your Sea together and put this out!

Sounding even more juvenescence are **12 Point Buck**, a White Rock band on the Electric Funnel Entertainment roster. The six-song **18 Wheels** and a **Dozen**

Roses a) has a title that, like the band name, starts with a number, b) is fresh and should appeal to those who like d.b.s., and c) has a couple good songs on it. "Flag", "Stick Around For Joy", and "Sk8 Board" particularly struck my fancy, probably 'cause these are the shorter ones whereas my attention wanders during the songs where they "stretch out". Promising punk-pop from ziti-faced young men. What moredaya want?

I end with the tape that's got the award-winning (for length) epic symphonies on it, those being the 20-minute-apiece "Interfusion #1" and "Interfusion #2" from *Interfusion*, the latest masterpiece collection from local avant-garde favourites **LSD 49**. Once known as **Group 49**, this collective is headed by the cerebral yet highly artistic Anthony Roberts, himself an alumnus of the Mighty R. Swirling seascapes are embedded with techno-rave islands, though these formations are not necessarily borne of this Planet Earth. Most of the cuts are a few years old, although the sole new track, "Somebody's Crazy", actually has vocals. Drenched in reverb to accentuate the

piece's synth-Wagnerian feel—reminiscent of the more ambient moments of Will, Morpheus, Lesion, and the Tear Garden. With cuts like "Vitamin K" and "Switching Channels" drugs are unnecessary and redundant (as is this sentence), giving this tape potential for rehabilitative applications. The Future is Nowhere.



ALL-AGES SHOWS!

Saturday, June 3:

Rusty & guests at the Town Pump (5pm)

Friday, June 9: The Posies, Ovarian Trolley, Super Deluxe & The Passengers at the SUP Auditorium (Seattle)

Saturday, June 10: Korn SUP Auditorium (Seattle-8pm)

at the **Friday, June 16:** Rock for Choice Benefit at the New York Theatre—bands TBA (7-30pm)

Saturday, June 17: Uncle Sid, Dark Tower, Belly Button Window & KSM at the New York Theatre (7-30pm)

Monday, June 19: Elastica & Baby Chaos at the Commodore (9-30pm)

Tuesday, June 20: The Orb & Masa at DV8 (Seattle-8pm)

Thursday, June 22: Moby & guests at DV8 (Seattle-9-30pm)

Friday, June 23: Moby & guests at the New York Theatre (7-30pm)

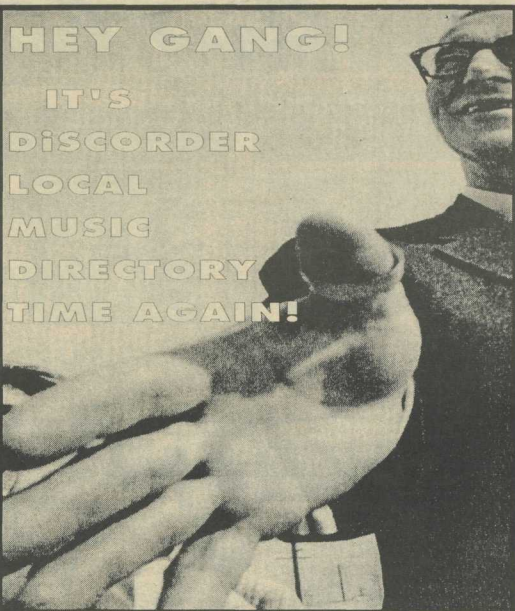
Friday, June 30: Sparkmarker, Pluto & Sineater at the New York Theatre (7-30pm)

Thursday, July 6: Corrosion of Conformity, Monster Magnet & guests at the New York Theatre (7-30pm)

Saturday, July 8: Gas Huffer, Ripcord & guests at the New York Theatre (7-30pm)

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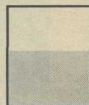


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-Life After God

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Intense sonic heaviness describes Seismic's nine song debut CD *Pangeae*. Catch their explosive live performance at the Hungry Eye, June 10th at 10:30 pm

\$11.99 CD

STRAIN

Repetition



Germany's Heart First Records releases "Repetition", a new CD EP featuring two previously released 7" singles plus one new song. One of the heaviest bands to ever come out of this city, this is a must have for your collection. XXX **\$9.99 CD**

STRAPPING YOUNG LAD

Heavy As a Really Heavy Thing

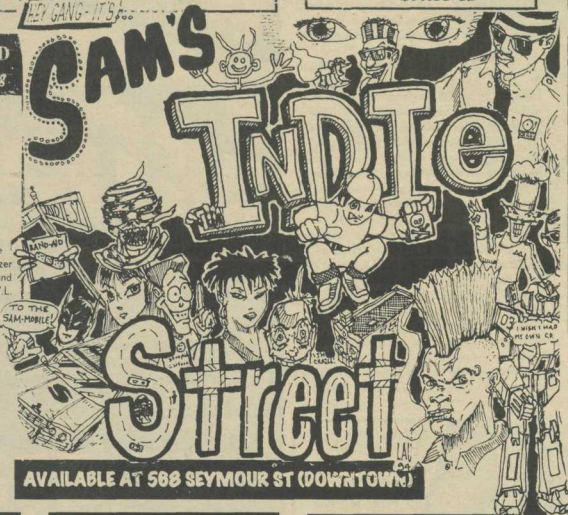


Known for his work with Vai, Front Line Assembly, Jason Newsted's IRB and Gesser Butler, Guitarist, vocalist Devin Townsend finally releases his debut solo project *S.Y.L.* It's a disturbingly twisted record.

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13 grease slopped hot n' steamy hum dingers sure to top up the appetites of hungry rock, n' roll fans the world over! This is the second album from Calgary's kings of the instro twang and Mint gets to serve it! Yippeekiyay!

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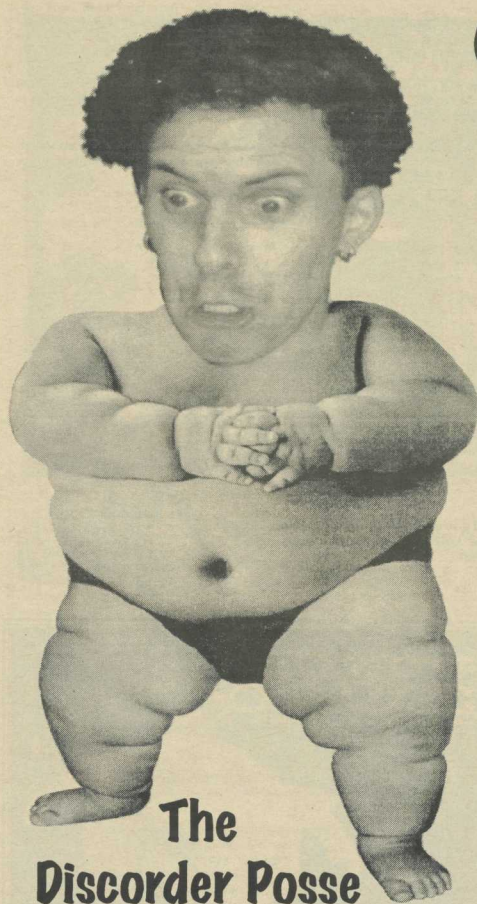
Shutdown



Barley fueled, boogie powered, lay low, ride hard, soul searching music, for people who know what time it is! Made me cry, ya would have been proud.

To be played good and loud!

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Oh God
Mark,
What
have
you
done!?!

Congratulations
to you & Holly
on the
birth of your
beautiful baby
boy-He
sure is a looker!

SHAKE

THE RECORD LABEL

PRESENTS

Drop City A Revolution Of Purely...

After 9 nights in Canada, too many beers, too much Scotch and far too much Montreal hospitality, "Oasis doing the Hollies songbook..." left to conquer the States, they'll be back in the fall... Bug MM to play their videos...

Hunters & Collectors Demon Flower

"IN STORES JULY 11"

A return to form. This has the angst and noise of the early Conny Plank produced stuff and the songwriting/pop sensibilities of Human Frailty period. Like his peers Paul Kelly and Ed Kuepper, Mark Seymour is a storyteller/songwriter. If you ever had a soft spot for these guys, return, you won't be disappointed.

Ed Kuepper Character Assassination

Actually the 20th album of his career. For those not familiar the pedigree goes - Saints, Laughing Clowns and solo for the past 10 years. Released here as a double CD for the price of a single. The bonus CD contains the original acoustic sessions that became *Character Assassination*.

Liamsaurus Polynose

Too much cheap beer and a mind set that's like a painting on one of the Meat Puppets album covers...? Wouldn't be out of place on the late great Odra Label alongside the Schramms and Ass Ponys.

The Nectarine No 9 Niagara Falls

The brilliance of Davey Henderson (of the FireEngines/Win) and crew is not to be missed. This is pop - used, abused and righteously shafted 'til it screams, but Pop nonetheless.

Pluto Failure/It's Only Love 7inch

Vancouver's finest. A companion piece to their fab new album *Cool Way To Feel* on the mighty Mint Label.

Punchbuggy All Nite Christian Roller skate

Re-issued, re-mastered, first time available on cassette. 14 guys, a couple of skateboards, hockey sticks and more pep than Herbie The Love Bug! Power Pop that makes you hang on for dear life. A big thanks to those who came to see the band on their cross-Canada trek with SuckerPunch. A great time was had by all, except when the van blew up in B.C., but I guess that's the T-Can tour for ya.

Smudge Hot Smoke & Sassafras

Tom Morgan and the gang continue to deliver perfect pop, with attitude to match. Enjoy it, that's what it's meant for. They do! And they don't expect much more from you... No one ever said it was a competition, would you trust the judges anyway?

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The DiSCORDER family needs help in putting this damn rag together. If you have editorial or graphic aspirations, a little know-how and a lotta ideas, get yrself down to #233-6138 SUB Blvd. on the UBC campus or call Dylan at 822-3017 (ext. 3)

Guitarist/vocalist Rob Thompson hails from the Hard Rock Miners. Bassist Butch Murphy is from the Nervous Fellas and the Bughouse Five (whom he still sings with). Drummer Alex Koch used to play in a band called One-Eyed Jacks which later evolved into the Shadowy Men. And Scott Farquarson hails from the infamous Sudbury, Ontario where he used to play with Poke Mobile and the Moe Howards.

Together, the four members of Speckled Jim play a mean brand of crackling hot, melodious twang rock that is difficult to describe - the only thing really consistent is their confident live presence. Speckled Jim certainly isn't a Vancouver household name yet, but I've seen them do more than a couple stompin' gigs that merit this band more attention.

I talked to Alex Koch, Butch Murphy and Scott Farquarson a while ago at the Railway Club. Rob Thompson was not present, but Alex assured me he'd probably be pretty quiet even if he was there. Amid cussing and curried squid recipes, here's what the three more vocal members of the group had to say.

DISORDER: How did you guys come together? You've all played in other bands, right?

Scott: Alex and I worked out in Richmond together, and we used to jam together. We met Butch from bands he'd been in.

Butch: I knew Rob from the Miners and he said that he wanted to play and have another outlet for some of his songs that were a little more rock oriented, [the ones] that he couldn't use in the Miners.

Vancouver's Speckled Jim is made up of four guys originally from different bands. Initially, the group was more or less a side project that would get together to jam for fun, or for a few occasional gigs, while the individual members would continue to play in their old groups. But something, maybe their strong writing collaboration, maybe positive audience reaction, has made Speckled Jim more than that and has kept the band gigging.

OK, standard rock question: What is your sound?

Scott: I always describe it by what other people say, but that surprises me sometimes. People list off bands like the Replacements, Social Distortion, the Rank & File, and the Ramones.

Butch: There's a little twang here and there, too.

Alex: It's heavy music, but the good thing is that Scott, Rob and Butch all write their own material and they sing. We've got three different singers. It's heavier, but it's got harmonies.

Your five song EP is fantastic. Tell me a little bit about the song "Take Me Away"?

Scott: It's about living back east in Sudbury [where] I had all these traffic and speeding tickets. It was around the time that that Westly Alan Dodd guy was going to be executed in

Seattle, and that was floating around in my head one night when I dreamed that I was thrown in jail and hung for those traffic tickets. But it's also about being back east in a little town and wanting to get the hell out of there, the foul memories of where you grew up and how boring it was etc.

And what about the song, "Car"? That song sounds like it would have been a shoe in for the Hanson Bros. Puck Rock Vol. 1 album.

Scott: People said that it should have been on there but we just missed the deadline to send it in.

Butch: It's a tribute to juvenile street hockey games.

How did you guys decide on the name Speckled Jim? There must be a story about that.

Butch: Well, we should tell you which names we didn't use.

Alex: Yeah, "Strawberry Load" was one. "Spank and Frank" and "Bushy Tailed Wood Rats!" [Laughs] Because they're indigenous to Canada, you know... "Now here they are to rock you... The Bushy Tailed Wood Rats!" Scott: "Spotted Trout" was another of the ones we narrowed it down to, and that led to Speckled Jim.

What's the one question you've always wanted to be asked but never have...?

Scott: How about "I seem to have a surplus of cash, would you like some?"

Alex: "Would you like a day pass to I.H.O.P.?"

Butch: "Would you like some free park?"

Scott: As you can see, and as our midriff's show, we have a food fetish.





WANNA ROCK?

It's time to get your shit together for the 1995 NCRA conference June 18th-25th in Edmonton. If you are a local band, we can distribute your demos, CD's, 7" or what have you to the movers & shakers in Canadian campus & community radio. Drop off up to 30 copies at CiTR before June 15th or call Linda at 822-1242 for more information.

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Photo by Paul Clarke



Treble charger didn't know what they were getting into when they started in the record business. When I met up with them in late April, following the first show of a nation-wide tour with the Posies, they knew what they were doing on stage and they had a good idea about what was going on in terms of getting their music out to people. But it was talent - as songwriters, as musicians and as a band - not know-how that has gotten them to the prominent place in the Canadian indie scene that they enjoy today.

Once treble charger recorded material for their debut, NC17, they would have been happy to do absolutely nothing with those songs. It took a big fan of their live shows, Michael Murphy (who would soon become their manager) to convince the hesitant group to release the recordings at all, albeit on a limited scale. On their own Smokin' Worm label, treble charger duplicated a few tracks as a demo tape. Maybe due have been lack of organization, the cassette only barely made it to campus radio stations across Canada.

On the strength of their demo and songs like "Trinity Bellwoods", the quartet signed to the independent Sonic Unyon label (itself operated by fellow indie-rockers Triston Pisonic) and released a CD. The Hamilton based label, along with micro-indies like Halifax' Cinnamon Toast and Vancouver's Mint, has developed a strong name for itself across Canada and beyond. The Sonic Unyon connection has helped immensely to further treble charger's endeavors in campus/community radio here, sparking interest amongst listeners and the industry alike.

Just like the first time listener, those in the record business must contemplate the potential goldmine that is a new band - a wealth of music for listeners, and a motherlode of profit for the major label that eventually signs them. For some time now, a few of these bigger companies have been actively

pursuing treble charger. Given the significance of opportunities in signing with the big boys, why haven't they put their collective signature on the dotted line?

"We couldn't sell CDs at our shows," says Rosie Martin, the band's bass player. That's just one reason, but it's true. Bands that tour need money to finance themselves, and CD sales at shows is one way to do this. Record labels of the "enormous" variety

of directors who are like professional grant writers; they apply to Videofact, an organization that funds Canadian made videos, which is in turn funded by the Government of Canada and Much Music. If they know the way the system works, many directors have a good chance of getting financed.

Treble charger have a bright future ahead, even if they aren't planning for it. What they do have

like to keep each and every sale nice and orderly (read: from record stores only); trouble may result for bands that use at-show sales to keep themselves alive.

Further more, bands need only look at Sloan to see the pitfalls of signing to a major label. treble charger has a window to this through their soundman, Nick, who also works for Moncton's Eric's Trip. As a Halifax native who organized shows around the time that Thrush Hermit and Sloan were forming, he's seen first hand what the majors can do for and to a band. Sloan's unhappy relationship with Geffen is a prime example. In light of this, many other unsigned bands have taken note and stayed independent. Of course, not all things major labels do are evil or misguided. In the process of courting treble charger, Sony offered the band a spot on the label's tribute to Neil Young, a 2-CD compilation whose profits benefit Spina Bifida research.

Aside from the tribute CD, I wondered if the band had experienced many of the perks of major labeldom as incentives to sign, like landing "prestigious" shows or better playing times. It turns out the opposite has been true, as displayed by their two Vancouver appearances: treble charger were the first of four bands opening for the Cadillac

on the agenda for the next while is touring - all summer, from coast to coast - first with the Posies, then coming back with Pluto. Part of that tour will include a jaunt in Seattle, which would be part of their first push into the United States. They have had some exposure in Buffalo, NY, but that fine city receives Canadian radio, it somehow doesn't count. At some point, they'd like to hit the American Northeast, as their CD has charted in Boston area radio stations. For recorded material, their next project (nearly complete) is a CD EP with a bonus track for CD-ROM. Like commercial success for indie artists, this too was an almost unheard of concept not long ago. To follow that will be a split 7" with Punchbuggy for Bubblegum Records, a one-shot break from Sonic Unyon. At what point would they leave for the majors?

"When they offer something they'd be crazy to offer," according to Rosie. Given the quality of treble charger's material to date, it shouldn't be long before those crazy offers start pouring in.

by Brian Wieser

WE MAYBE SMALL BUT WE'RE FULL OF SHIT.

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Searching around backstage at the Vogue Theatre during the soundcheck for the recent Vercu Salt and Muffs show, I luckily ran into bassist Ronnie Barnett and lead singer/guitarist Kim Shattuck, who lead me into their dressing room where we found drummer Roy McDonald tuning one of his drums and getting ready to fire up the Juiceman juicer for some healthy refreshments. We talked for awhile about their new line-up, Joan Jett, and their new album, **Blonder and Blonder**.

What would you say is the reason for the...

Ronnie: Ah, well, she quit.

Kim: What? Is that what you're asking?

No, that's not what I was going to ask.

Kim [jokingly]: Shut up! Okay what? Look, he's blushing!

What is the reason for The Muffs' existence? Why did it happen and why is it still happening?

Kim: We were bored, we had nothing else to do and we didn't like anyone else's music, so we came up with our own.

Was it the California suburban angst that needed to get out?

Kim: I'm definitely a suburban person and I have my share of angst, definitely, but no, I have no reason. [It's] just because deep within my soul I have this need, this very great need to write music.

Ronnie: We just wanna play some songs...

Kim: ...and be creative...

Ronnie: ...and then we did it and it turned out that we had fun doing it so we still do it.

Kim: Yeah, we almost stopped doing it because we weren't having any fun, but then we realized why we weren't having any fun and now we're having fun.

Ronnie: And now we've arrived at the definitive line-up.

The trio?

Roy: Yeah, the trio!

Kim: We're not blaming the other two members, but we are. But we're not. But we are.

What's changed for the Muffs since you played the Starfish Room last time you were here?

Kim [laughing]: We dropped two-hundred pounds!

With what system?

Kim: The system of not kissing ass.

Ronnie: Well, we've made a record and we're three now.

Roy: And then there were three.

Kim: We're a happy trio so opposed to an unhappy quartet.

At what stage of a band's existence are things the most fun?

Ronnie: Now!

Roy: This!

Kim: This!

Here and now?

Ronnie: Here and now in Yancou-
vert!

Kim: Every part of it is fun, but the touring

is actually the most carefree. You've got more worries when you're doing the other part.

Ronnie: But this is pretty much what we do: play.

Kim: Yeah, playing live is fun. Records are a little more angst producing.

Roy: You gotta put more time into [a record] cuz it's forever. If people see a bad show they'll forget about it maybe next week, but...

Ronnie: Yeah, making a record,

we gotta go out there and compete with

like, Springsteen.

Kim: Oh God!

There's Hole, there used to be a band named

Krevis, I've heard of a band named The Slits - where are the Muffs in the line-up of band names that sound like locker-room talk for female genitalia?

Kim: What about The Fuckheads and The Cocksuckers and The Cunts? What about that?

Were you guys pioneers in the...

Kim: No. You know what? You know what muff really means? It means to make a mistake, to bungle, to goof up.

Ronnie: To mess something up.

Kim: I've actually personally never referred to my "puss" area as a muff. Never.

Ronnie: Right. I think that's just in, like, *Hustler* magazine or something.

Kim: But we almost didn't get into England because of it. I guess they use that word over there like we use the word cunt.

What was the first gig each of you saw?

Kim: The Go-Go's in 1982!

Ronnie: The first show I saw that I wanted to see was KISS when I was 10, but my mom took me to Elvis. I don't know which one to count - the one my mom took me to or the one that I chose to want to see.

Kim: Both of 'em count!

Roy: My first show was Gladys Knight and The Pips when I was 3. But I don't know if that was really, cuz that was in like '68.

How much does it cost to get guitar picks made with personalized writing on them?

Kim: I don't know, we got ours for free the first time and we're never gonna do that again cuz it's DORKY!

Ronnie: It was a tour manager we had at the time [who arranged to have the guitar picks made]. He asked me what I wanted on them and I was like, "Nothing!". I still have those picks now.

Kim: "Mr. Muff" it says.

The first song I heard from The Muffs was on Nardwuar's Clam Chowder and Ice Vs. Big Macs and Bombers compilation...

Kim: Was it "Get Me Out of Here"?

Yeah, and I fell in love with the Muffs right then and there.

Kim: Thanks, we did that on my four-track.

Roy: I've never heard that song before.

Kim: We're gonna do our third album on my eight-track. We're gonna save money this time and come away kazillionaires.



When you listen to these recordings from, say, '91 and stuff, like your 7"s....

Ronnie: We don't.

Kim: I did recently.

Roy: I do! But I didn't play on them so I can be detached about it.

Kim: He's detached.

What do you think of them?

Kim: I like the new "Love" single. That's great, it's my favourite one probably. I like the Sub Pop single, I like the Au-Go-Go single, the other ones...

Ronnie: That's all the singles!

Kim: There's one more single that just comes off the album. I hate the first album and I like the second album the best of all.

That's my opinionated opinion. I'm not detached.

Roy: Not due to the songs, the songs on the first album are great.

Kim: No, no, no, [I'm] not blaming the songs, [I'm] just blaming everything else.

Roy: It just didn't turn out the way the band wanted it to.

Ronnie: We didn't like that record and we asked that they withdraw it.

Kim: We wish that they would just make it go away.

In comparison to your vinyl releases your two latest CD's have much more production, and you say that you might be going back to your eight-track. Do you prefer the less produced, a little bit trashier sort of garage sound you had at the beginning?

Kim: Well, that's just the way we are, that's the way we sound normally. Our new album doesn't really sound "trashy", but it shows more of the edge that we have and the first album didn't. The first album was just bland as fucking shit. Bland as baby food.

I thought it sounded great.

Kim: Thanks. A lot of people actually said they like it and I shouldn't really complain about it, but it's bland as baby food.

We perform all those songs, or a lot of the songs, way better live. And especially way better live now with Roy.

Ronnie: We perform all the songs better live.

Kim: Yeah, we're better live.

Ronnie: That first album is one of Anita Gordon's favourite records of all time.

Kim: Shut up name dropper!

I read an article in some 1991 music magazine and it said that the Muffs were one of the top LA bands eligible to be signed by a major. Was getting signed something you expected back then?

Kim: We weren't trying to. One of our band rules was not to ever send out demos cuz we thought that was really tacky and cheap and we're not prostitutes. So we never did and then we just got caught up by Warner and they liked us and we said, "Aaarrrgh!"

Ronnie: [The deal] kicked ass, it was the best deal. It was better than the independent deals that we were offered...

Kim: Yeah, independent records are fucked up.

Ronnie: The guy that signed us, he smoked pot with us and stuff and he was younger than us, you know. It's cool.

Ronnie, why don't you use a G string on your bass?

Kim: Cuz he's wearing it!

Ronnie: That's a good one. Um, it's back on now, but I still don't play it unless I'm hitting all the strings or something.

Kim: He doesn't need it.

Ronnie: Yeah, I don't need it. Actually, I broke the key off and just didn't put it on. And at a show recently I broke the D string and I had to play the show with two strings. But there was only one song where it mattered.

In general, what's better: 'A' open chord or 'A' power chord?

Kim: God, you know, I don't think any one thing is better. I think it just depends on the stuff [you're playing] because open chords are really great for some things and they sound...

Ronnie: But in general the power chord!

Kim: Well I'm sure that's what you want me to say! No, no,

**locker
room talk
for female
genitalia?**

no, power chords are great, I play 'em a little more than the open chords, but the open chords are great and you can actually get better tone out of the open chords. But I like them both; I use them both.

Hypothetically, Suzi Quatro versus Joan Jett in a streetfight circa...

Kim: Joan Jett! Are you kidding me?

Roy: Joan Jett'll kick her ass!

Kim: Joan Jett might have completely ripped off Suzi Quatro's image and sound and everything, but Joan Jett rules over anybody.

Ronnie: I'll take Suzi myself.

What about Suzi Quatro's album, *Quatro*?

Ronnie: Incredible. With the bass guitar!

Roy: With the bass, yeah! That's a good album.

Ronnie: Suzi Quatro's album covers definitely kick Joan Jett's.

Kim: Yeah, that's true about the album covers.

But a streetfight - Joan Jett takes her?

Kim: I think Joan Jett's tougher, yeah, and plus she's younger.

Ronnie: Suzi writes better songs.

Kim: Oh God! No way!

Roy: What? Suzi Quatro didn't even write songs.

Ronnie: What about Joan? She's no stranger to covers!

Kim: That's true, but she rules anyway.

Ronnie: Yeah, I think we need another version of "Everyday People!" That's what we need!

Kim (yelling): Okaaaayyyy! Alright, don't bag on her! I love her!

Ronnie: I'm not baggin' on her, but I mean, you know...

Kim: I love her, shut up.

Ronnie: You guys are puttin' down Suzi.

Kim: No, we're not puttin' down Suzi. She was fuckin' Leather Tuscadero for Christ's sake!

I recently saw the interview you had in *Details* magazine...

Kim: Oh, goody!

Is it strange that The Muffs appeared in *Details* magazine?

Kim: Strange to us, but it's just part of the whole she-bag.

Roy: It's just our label getting the media circus in gear.

Ronnie: *Details* is cool, actually.

Kim: *Details* stinks though, it has all those yucky perfume ads. And they're not exactly good at picking out good photos of the band, are they?

Were you honoured to appear in the "Sex" issue with Traci Lords on the front?

Roy: Not particularly.

Kim: I would have rather been in a non-sex issue since I figure I'm sorta non-sexual.

Ronnie: But it was better. Originally we were supposed to be in the "Music" issue and that would just be full of bands.

Kim: Full of it.

Ronnie: But now we're in the "Sex" issue so it's...

Roy: ...full of sex.

Kim: Oh well.

Kim, is it a drag living back at home being a "year-old rock n' roller"? Do you have to pay rent and take out the garbage and stuff?

[At this point, Kim grabs the recorder and re-winds over this question so that her age remains a mystery.] Kim: It's wrong! I'm not any age.

Roy: For the record I'm twenty-nine and I'm proud of it.

Kim: I'm thirty-one and I'm proud of it but I don't want anyone to know. So I don't wanna talk about it. And no, I love living at home because look where I am right now, I'm on the road and I wouldn't want to be paying rent. Basically, my parents are kind enough to let me live there and have my stuff there and then I'm hardly ever there.

Ronnie: She doesn't sit down to dinner with them every night.

Kim: But if I did there's nothing wrong with it.

Ronnie: Well, yeah, okay!

Roy: What are you saying Ronnie?

Ronnie: I don't know. Everything's weird now! Everything got weird all of a sudden!

Kim: Oh shut up! Anyway, ask the next question. No age questions, God.

I hear the Beatles and the Stones somewhere in your music there...

Kim: Don't you hear The Kinks?

Well, yeah.

Kim: Jesus Christ!

If The Muffs could be any rock power trio from the 70's...

Kim: There are none.

Roy: Dick Boger and Apache. Cactus.

Ronnie: Cactus!

Kim: I'd say The Ramones. I think The Ramones are a three-piece. Well, Joey just sings and the singer is worthless unless he has a guitar.

Ronnie: The Ramones are about to cut their last album.

Kim: Oh good.

Roy: Really?

Ronnie: It's called *Adios Amigos*.

Kim: Oh Geez.

Ronnie: Yeah, cuz who gives a shit anymore...

Roy: That's what they should call it!

Why didn't you ask me if I wanted to see your underwear?

Kim: Because I wasn't holding any in my hand. In the *Details* article they failed and neglected to say that I had my underwear in my hand cuz I was just about to go out and change. And they're my lucky underwear, which he also neglected to say.

Roy: He makes it sound like she's flashing her koocher or something.

Kim: Yeah, I was not flashing no Virginia.

Ronnie: Yeah, fuck all that sex shit! You wanna see my underwear though?

"You know
what muff
really
means?"

the age of electric

the age of electric

includes ugly, unties & belly up

the age of electric

IN STORES NOW

Their exposure through mainstream media has been limited

The Roots performed to a full house at Richard's On Richards a few weeks ago, and Vince and I took the opportunity to speak to one of the founders of the group candidly about **The Roots**, the music industry and hip-hop.

We

We also want
attit
cause conversati

Steve, Greg [Osbie], all of them, the whole M-Bass crew, they were more like our peers than actual people doing anything with music. I knew Steve as "Yo,

I went the hip-hop direction because that's the direction
was always reared in, but I was also told and taught by
my parents never to be ignorant to anything else. They

Do you think that signing your music at all? Do you play what you want to play? I'm afraid that's the only thing we can do. The Roots will continue to play what we think is as possible. I mean, it's really a shame that a lot of people won't even know the love or the value of a song like "Lazy Afternoon..." You know, "Wow, how did you do..." You know, I think we're engineer's music. I'm curious or interested in how we did things we did on this album. We did human voice, but unless I was singing, you really won't know. We've got a lot of what can be done in the big

More!!!? you have

s has acquired them'
o You Want More!!!?
akes the album worth a swipe of the plastic.

up, AHMIR-KHALIB THOMPSON, who spoke
-hop culture.

**will continue to break the laws
on what can be done
in the
hip-hop context, sonically.**

**nted to turn the whole misogynistic
ude of hip-hop on its head
on and that's exactly what we've done.**

played John Coltrane
and I was like "What's this
bullshit man, John Coltrane?",
you know. I was very ignorant and
a shame. The way black people in
ca are taught, it's like, we invent a
ndon it. Blues, we invent it, we sorta
later on we abandon that. Of course,
a fusion movement in the early 70's
g, but then it's like, "OK, the audience
ren't with it, they just abandon it.
one type of genre. You can take a lot
ctually dared me to listen to a Beach
You will never ever catch me listenin'
s in London shopping for records and
rads and I thought, "Man, this is the
I never heard in my life." I didn't
ays. I said "Who is this?" and they
s like my all time favourite album
ges to show that if you just listen

**your record deal has influ-
you still have the freedom to
?**

have left. Just kidding, I didn't say
abolish and break all sonic laws
me that the average buyin' public
work that was put into recording
engineers are just goin' crazy, like
have musicians' musicians, but I
ers. Half the people aren't even
recorded certain things. A lot of
ere done with the body, with the
rate it in the credits or whatever
ill continue to break the laws on
hop context, sonically.

Like "The Unlocking"?

We wanted a vehicle for conversation. We wanted to wear no political agenda on our sleeve but basically when we first started recording this album there was a popular album that came out. Some female friends of mine were just goin' on for hours and hours about how they hate this particular person because he's so misogynist and he's just selling millions and millions of albums of misogynistic lyrics. It's so funny 'cause they played one of his songs in a club one night and it's like the most explicit one and I'm thinking, "What if we had those same words that came out of his mouth and twisted it and had a female say the same exact thing?"

We also wanted to turn the whole misogynistic attitude of hip-hop on its head and cause conversation, which is exactly what we've done. I think we've succeeded. Basically, "The Unlocking" was just a vehicle for conversation, it wasn't to stand on a soap box and say "OK, well, you know, date rape is wrong." It wasn't to stand on a soap box and talk down, you know, "Gang rape is wrong." "We basically just wanted to present the situation and let you see so obviously what was goin' on that you knew what the message was without us havin' to say "This is right or this is wrong or whatever."

This whole gangsta rap cliché, do you think that's goin' down with Eazy E 'n all?

Unfortunately, Eazy E's demise was a sad thing for hip-hop and the Nation in general. I respected the man because I'll respect anybody that can take a \$5000 demo and turn it into a \$24 million empire. If he's ruthless, I mean hey, I still admire him 'cause he had business savvy and that's something a lot o' people aren't up on, how to make more for your money.

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person. They don't just glorify whatever problems are goin' on, they actually go internally and say how much they're in pain, why they smoke a lot of weed, why [they] need to drink 12 bottles of Hennessy because [their lives are] in such pain. You never heard such personal lyrics, ever. This is definitely gonna be one of my favourite albums of the year; hopefully this will be the next step for reality rap. It's just much more than this vicarious fantasy of "My bitches and my ho's"; [it's] really getting to the heart of the matter: "OK I'm angry and I'm lettin' you know how angry I am, I'm lettin' you know how my life is, I'm lettin' you know." That to me is true gangsta rap, you know what I'm sayin'.

About your hometown, tell us a little about South Street.

South St. isn't necessarily a staple or a mark in history, it's just the 14 block strip of territory from Broad St. to 2nd St. That's where we chose to make our mark, that's where you could just be yourself. Everyone goes down to South St., it's like the place to be, you know. South St. is where the Roots started, we became street musicians in '92 after doin' this demo for five years, the never ending demo, and not getting anywhere. That's where we played; Tariq and I played for loose change and later some soft money, dollar bills, you know what I'm sayin'. It just turned out to be... it's like a little Greenwich Village, just a trendy spot, a lot of coffee shops, a lot of hip-hop ciphers, a lot of everything. That's the spot to be.

I have this very general observation, I'm not talking about hard core fans, just the general public. They get into a band like Arrested Development on their debut album...

And then just drop 'em?

Yah. What's the deal man?

Don't you hate that? Wow!

So with you guys, do you think the future looks up?

Well, we can't get no lower than we are now. See, people don't know what we go through internally, dealin' with the label and dealin' with the internal stuff in this group. People just, you know, hear the album. "Oh, this is my favourite song, saw you guys on Video Soul last week, oh you guys were on MTV", that type of thing, that's what people see. I mean, I'll just say 1994 was a very bad year for this group, a very low point, because we had to delay the album for a year. Hopefully it doesn't sound dated to anyone. This album just came out in January in the States, I don't know when it came out over here, and this is stuff that we created in '92 and '93. I'm glad it at least sounds timeless enough to last. I mean, I hope we can get through at least a year of this soundin' fresh, but we're ready to move on and you know, some people aren't. This is a very slow process. I'll just say things can't get any worse. Whatever happens, it can't get any worse. If we get dropped, it can't get any worse, we'll just go to another label or as a free agent. If we do another record under Geffen, it just can't get any worse. It can only get better, so I'm optimistic that all the mistakes hopefully will have been learned.

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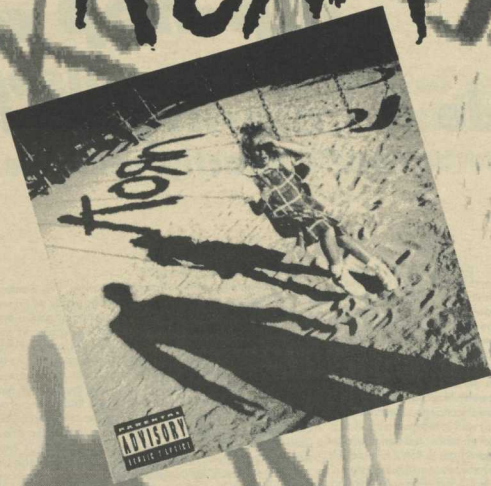
JUNE 29th
WINGNUTS
AND
CINNAMON

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Korn



*Helmet In The Bush - "Its about a Speed
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the Meth capitals of the world. Speed
takes your soul away, I'm trying to tell
people that in this song."*

Jonathan Davis - Vocals/Lyrics - Korn.

**See Korn June 11th
at the
Starfish Room**



Sony Music



by Kristi Kelly i can read

I HAVE LED A VERY SHELTERED LIFE. I am white, and I can pass for middle class if I don't dye my hair funny colours. I have always had the privilege of being white and, for at least the last five years, being middle class. This is a realization I have loved with, sometimes felt guilty about, but mostly passed off. It was easy to dismiss the topic because there isn't anything I can do about my skin colour or the way people perceive my class background. It has been easy to ignore because I belong to two of the dominant groups in this country (white and middle class).

As someone involved with both the punk music and riot grrrl scenes, I have been part of many discussions about the whiteness and the classist structure of punk rock. Each conversation concluded with a "well it sucks, but what can we do about it?" We talked as if we - white, middle class people - were helpless, when the truth is that if anyone is in a position to change, it is us. We talked about how we don't deal with any issues that are relevant to anyone but us, but gosh, aren't we working on enough already? No.

The world of zines is just as exclusive as the world of punk rock. How many zines have YOU read that are by people of colour or working or lower class people? There are a few people I know who aren't Eurocentric, but they aren't given a safe place to speak about it. Even worse, their racial differences aren't even acknowledged: they're "nicely tanned" or "magically exotic looking".

Seriously, this is something I want to work on. We have to. It isn't enough to talk to my white friends about how we are racist; that is a start, but we must learn to educate ourselves more, and to do so in a way that isn't white centered or stereotypically exploitative. I am definitely not saying I have the answers - in one month of personal thought, I haven't got a damn clue. But I want to try to find ways to learn, and trying is a big step. If I am trying, then I am trying to see some one else's side. That compassion can teach a lot.

I THOUGHT THAT A GOOD WAY FOR me to learn about someone else's culture without imposing myself upon it would be by reading books. For a long time, I didn't read books because I wanted to find books that were relevant to my punk, feminist life-style and books about young feminist girls sticking it to The Man are hard to come by. So I stopped trying and went back to zines. I regret that I did because I know that my lazy attitude made me lose valuable time. Books aren't always relevant, but that is where they can be most important. Books are a good source of information about life experiences that aren't like my own. I can read about some else's reality, or someone else's fantasy, and learn about other cultures without imposing myself on them.

In her newest book, *Bread Out Of*

Stone, Dianne Brand says that "writers mean to change the world". I am counting on it, and I hope it does change me. This column has been inspired by this month's reading list.

Another Book #1

(8.5 X 5.5; 20 pages)

Number one on the list of people making an impact on my life is Andrea. Back with her third zine (her first two being *Residential Garbage* and *A Girl*), Andrea continues her now famous style of self-analysis. In case you missed out, that style is gravely honest, very aware, and very powerful. Andrea avoids vagueness when writing about specific situations, and in doing so she charts new personal territory, addressing the racism and fat-hating that she has endured in her life.

Her zine, which arrived when I was half way through writing my opening comments, made me back track and examine how I had ignored the

exceptions to my "punk is so white" rant. I have known Andrea for about a year, and throughout that time I have continued to think of her as white. For my convenience, I was excluding her. When I consider how many people who aren't white are involved in punk rock, making vital contributions, it is a wonder to me that there aren't more people who can't tolerate our ignorance.

Thank you, Andrea, for having the energy to educate me. I'm sorry you have to, but thank you.

Send Andrea your support and get her zine: 624 E. 15th St., North Van, BC, V7L 2S2.

Design 816 #8

(5.5 X 4.5; 20 pages)

The huge intro to this column was inspired by all the zines I read. If and when you send away for them, sit down and read them all in one day and you will understand why I needed to say so much: the topics discussed in these zines are neither simple nor easy. In *Design 816*, for example, Michelle addresses the issues I discussed above as well writing about the privilege of being skinny in a society that hates fat. Her style is straightforward, and she expresses her ideas in a way that won't offend you but will definitely make you think. Send stamps, trades or change to: PO Box 11496, Milwaukee, WI, 53211.

Quiet Nights Under Quiet Stars #1

(8.5 X 7; 40 pages)

Hello... Can you say amazing? Tony is a boy who is writing and obviously thinking a lot about how his privilege affects other people. This is where our social revolution is going to come from; it will spring from people like Tony Perkins who have the compassion to care how they make others feel.

Fucking awesome. I can't say what he says in 40 pages, but you get the idea. Send a lot of stamps or money 'cause this is a thick one: 213-B Suydam St., New Brunswick, NJ, 08901 USA.

Roaring Fork Digest #7 & #8

(5.5 X 4.5; 12 pages)

Nuts would be a good description for this zine, or maybe we could just say it is way too deep. Apparently these are excerpts from Glenn's diary, but I can't imagine a diary running like this. Beautiful prose that at first seemed out of context, until I realized that he molds his words together to create a new context. Photos and words.

Send a stamp to: Mr. Kuhn R.R. #3, Prince Albert SK, S6V 5R1.

Twenty Bus September

(5.5 X 4.5; 16 pages)

This is a zine about a girl who isn't afraid of taking the bus. Are you thinking that isn't a big deal? It is for me, 'cause even though I take them on a daily basis I avoid eye contact with the other passengers and always stand in a "ready to fight" stance. I'm always afraid that I'm going to be hassled, but this girl actually talks to people on the bus. That seems so brave to me. *Twenty Bus September* is about her little conversations that prove you (I) can be safe. Twenty cents US to: PO Box 170612, San Francisco, CA 94117.

Woman Without Arms #1

(8.5 X 5.5; 32 pages)

I identified with the writer of this zine so much that I found myself asking the question "Who are you Jen Piglet?" I go to Seattle a lot and I am so disappointed that I didn't meet her when she was living there. This zine is girl and boy positive, but the parts that I valued most were about girls. There is a great piece about the origin of derogatory words like bitch and slut. Also covered is date rape, girl love and obsession. Send a dollar or stamps to: 695 Suwanee Lakes Circle, Suwanee GA, 30174.

Written on a Body #1

(5.5 X 4.5; 48 pages)

Can you take anymore? Are you exhausted? Well, you have to take more. You need to, just as I need to. As I slump off my high horse, I realize that a lot of people amaze me. I realize that a lot of people are doing a lot more

important stuff than I am. Meet Molly. Molly's zine is poetic in some parts and very straightforward in others, but throughout it she is always



Powerful words of make me feel something. Send stamps or a fair bit of cash to: 726 Wily St. NW, Olympia, WA 98501.

I'M GOING TO BE TOURING DOWN to San Francisco next month doing spoken word and peddling my tape and the new issue of *The Make Out Club* (which should be printed by the time you read this), so a good friend will be covering for me here at *Disorder* while I'm gone. When I get back I promise to console you with arm fulls of zines and a special listing of other directories and resources for zine readers.

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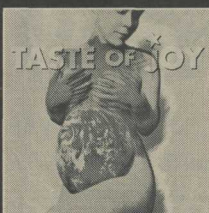
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ZIP CODE RAPISTS: 94124.....	\$7.46 LP	\$9.65 CD
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WELL FOLKS, THIS IS IT. IT'S OVER, I'm outta here, I'm gone, goodbye, see ya, out, leaving town, shutting the door, finished, complete leave of absence, gone like shit through a goose and jazz through a straw. This is my very last ink for *Discorder*. I know I said this month, but I made a deal with this column's new owners that I would ease you readers into them via my introduction, acknowledgement and recommendation. The new scribes (yeah, there's two of 'em) are none other than Miss Mike Hoffman and Miss Megan Mallett, two very upbeat, informed music lovers. I'm very confident that both these chicks can carry on where I left off, as well as adding a broader perspective to the reviews so you don't have to keep reading only about garage rock 'n' roll, pop and punk and how great it is and how everything else can take a long hard rest on my tweeter. These two luscious female specimens have a pretty good taste for tunes, so please welcome them into your minds. **BUT FIRST...** here are a couple of reviews of the records I've been spinning in the last little while.

AUSTIN, TEXAS HAS ALWAYS been a musical hub, mostly famous for its South by Southwest shmoosiefest. But if one takes a mo' to scratch into the Austin underground, one will find a multitude of great bands to rock to. The ridiculously out-of-control Cryin' Out Louds, the Matadors and the **1.4.5.s** are all purveyors of Austin, Texas trash, and the latter combo has recently debuted with vinyl with a six song humdinger filled up with funny, fuzzed-up, simplistic rock 'n' roll. They could be easily compared to the late Super-charger since both groups have that loose musical abandon, held together by good melodies. The 1.4.5.s are crazy punk hard on the ears but puts a smile on the mug! (1.4.5.s, 305 W. 39th #107, Austin, TX, 78751 USA)

The Riverdales, who are the first offspring from defunct punksters Screaming Weasel, have recently debuted with their first pre-album single. Basically a three-piece Ramones tribute (featuring a slightly dirt sounding Ben Weasel on vocals), the Riverdales have put out two songs which are frankly disappointing after the non-stop onslaught of the Weasel's past work. The B-side's "I'm a Vegetable" is better than the A-side's "Fun Tonight", but neither is anything special and that's a shame. Maybe with time we'll hear something more interesting. (lookout, 11374 Berkeley CA, 94712 USA)

Another group with a bit of a Ramones fixation is Calgary's cutie-boy party rockers **Chixdiggit!**. After touring countless times over the past few years on the strength of their original demo tape, Chixdiggit have finally put out a record. As anyone who has seen the Chix in action can confirm, they're a lively bunch, led by speed-legged lead singer KJ. This guy could charm Mother Teresa into shooting tequila and stage diving. But does KJ and the band's charisma translate onto vinyl? Sorta. The music is rockin' and tight and the lyrics are as self-deprecating as usual ("I'm Not The Best Hung Carrot in the Fridge"), but at times Chixdiggit come off with a just a bit too much of the eager-leave-it-to-Beaver-boy-next-door schtick. Oh fuck, maybe I'm too cynical. It's fun, it's dotty, and though it may be a little bit too earnest it's certainly worth your spins. (Lance Rock Records, 1223 College Drive, Nanaimo BC, V9R 2S5).

OK, here we go...my Pick O' the Month and final 7" review for *Discorder* is a fab new record from the **Pooh Sticks**. This one is a bit of a come back for this great Welsh pop band. After being dropped from BMG after their zilch-selling major label debut *Million Seller*, the Pooh Sticks laid low for a while but are back with this fine single "Cool in a Crisis" b/w "When the Night is Falling". Both songs are excellent, loud, '70s-flavoured sunshine power-pop showcasing the Pooh Sticks at their very best and giving like-minded rockers like Redd Kross and Sloan a serious run for the money. Watch out for the Pooh Sticks' new album *Optimistic Foot out soon!* (Seed Records, 14 E. 60th St., 8th Fl., New York, NY 10022 USA)

AND THAT IS IT! It is now my very great pleasure to pass my 7" column into the able hands of two fine babes (sounds like my last date). Please help me welcome Megan Mallett and Mike Hoffman!!!



HII WE'LL MAKE THIS INTRODUCTION short. We know it's gonna be hard to allow in Grant's footsteps, but we're sure as heck gonna try! So here goes...

Good Horsey, Vancouver's noise-pop heroes (or at least we'd like to think so) are not dead! After the release of *Kazuo*, their full-length CD, followed by a way-too-long hiatus, Shrimper, 18 Wheeler and Baby! They have joined together again to put out an artfully designed, four-song 7". Our favourite song is "Eleven", a sad and emotional song reminiscent of "Go Light" from the band's first 7". A must-buy for all Good Horsey fans. (Good Horsey c/o Tracksun Industries, 1285 E. 18th Ave., Vancouver, BC V5V 1H3).

Toronto's **Venus Cures** All are currently touring with Seam as part of the "Ear of the Dragon" tour, a celebration of Asian(North) Americans in rock 'n' roll. We have their double 7" in our hot little hands and you'll want to too, 'cause their music suits the beautiful gold cover that it comes in. The three songwriters in Venus Cures All give the band a diverse sound, with songs ranging from quiet, slow ballads to powerful, distorted guitar rockers. (c/o 14 Hepburne Street, Toronto, Ontario, M6H 1J9)

Not exactly our cup of tea, **Spine's** *Black Greasy Five Eye 7"* is the first release from Zedd Records, a label run by the list manager of SloanNet. Loud, aggressive, full-on arena rock -

not the sound that the Maritimes have become known for. At least these boys are responsible: they've included a condom and AIDS information with each record. (Zedd Records, PO Box 29057, Halifax Shopping Centre, Halifax, NS, B3L 4T8 or e-mail [jrcv@ns.ns.ca])

If these next two bands are an indication of Loaf Records' taste, then we can expect lots more yummy treats! **The Merseysippi Collectif Band** have a warped-folk-blues sound that could be favourably compared to the Palace Brothers. With songs consisting primarily of acoustic and slide guitar and accompanied by minimalist drumming, this band sure can make music to mope to.

Label-mates **Luggage** (any relation to Knapsack or Satchel?) are more upbeat. Their *Actually* EP shows off their all 'round distorted sound, which goes beyond lo-fi into the realm of no-fi! Luggage have pinned down that generic slack sound and look (see the Sebadoch-esque collage on the back cover of the 7") but, gosh darnit, we love that shit! (Loaf Records, 267 Thompson Blvd., Windsor, Ontario, N8S 2G3)

Last and certainly not least in this here Canadian part of the column, for those of you who prefer meatballs to tomato sauce, it's... **Da Smugglers**!!!! Their *Whiplash 7"* was recorded live to two-track at Audio Recording, the same place that has been grooved by such bands as The Sonics, The Standells and The Young Fresh Fellows. What can we say? These kings of garage rock have done it again! (1+2 Records, Garage Hatsuho 601, Nishi-Shinjuku 7-6-5, Shinjuku, Tokyo 160, Japan)

N TO BANDS FROM THE REST OF our universe. All of you Swirlies fans who were disappointed when Seana left the band can now perk up 'cause she's back with a new project: **Syrup USA**, which features the same style of strummy guitar and pretty vocals that characterized the Swirlies' sound. The gooey side of this record features "Joie de Vol", while the sticky side features "Bulldozer" on what we assume to be the group's own Tru Lux Recordings. Nice, My Bloody Valentine-influenced floaty tunes. A little more straightforward and poppy than Swirlies' songs, but then again... we haven't heard anything new by them lately so who knows how they're soundin' these days. (c/o 140 Blystone St., Boston, MA, 02116 or e-mail SyrupMail@aol.com)



Slow River Records is another label that seems to be releasing a ton of great records these days. Take the **Lotus Eaters**, for instance. We can best describe them as upbeat folk-pop with sweet, almost plain vocals courtesy of Vanessa Tanaka. The violin accompaniment adds a nice twist. (Also check out the Lotus Eaters' track on *The Long Secret*, a compilation on Harriet Records.) (Slow River Records, PO Box 487, Durham NH, 03824)

Not a typical K Records band, **The Ricketts**

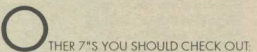
are punker 'n' punk. These self-described Kings of Puke play snotty, angst-ridden, testosterone-driven numbers and they will "Destroy Olympia" if it's the last thing they do! (K, Box 7154, Olympia WA, 98507)

Hagfish are a Dallas, Texas quartet who have put out a four-song slab of vinyl. If you are a fan of local rockers Bum and that SoCal sound, you will order Hagfish's 7" at this address: BYO Records, PO Box 67064, LA, CA, 90067. (Or e-mail them at hagfish67@aol.com)

If you'd rather take a breather and sit back and relax, then check out **The Legendary Jim Ruiz Group** paying homage to their hometown with their *Minneapolis 7"*. The Group has a slick-retro sound which is comparable to Zumpango, but with a lounge slant. On cloudy purple vinyl, and we give them bonus gold stars for being unique. (Minty Fresh, PO Box 577400, Chicago, IL, 60657)

pApas fritas (which, incidentally, means french fries in Spanish) are also on Minty Fresh. These two guys and a gal play pure pop the best it can be done. The A-side boasts Beatlesque vocal harmonies, while the B-side's "Lame to Be" has indie rock hit potential written all over its catchy basslines and boy-girl harmonies à la Butterly and Small Factory. pApas fritas will probably not be the next Venuso Salt, but they sure deserve to be and they are one of our two favourite releases this month.

Karate! is our other pick of the month. We guessed from their name that they would be a full-blown rock 'n' roll outfit, but they're not! Smooth, slow, and extremely powerful rock - they could be pals with Seam, Slint, and Silkworth. "Death Kit" travels from slow and light to heavy and dark with mournful vocals; Codeine couldn't do it any better. (Self Starter Foundation, PO Box 1776, Horsham, PA, 19044)



WHAT YOU SHOULD CHECK OUT.

- LINT** - Lost (Plumb Records, 1085 Commonwealth Ave. #215, Boston, MA, 02215). **The Shapiros** - *Cross Your Mind* (popfactory, 1010 25th St. Apt. 706, Washington DC, 20037). **Poumons** - *Bad Love #13* (think, 1005 Villars Ave., Windsor, ON, N8S 2J7). **Blonde Redhead** - *10 Feet High Valentine* (Smells Like Records, PO Box 6179, Hoboken, NJ, 07030). **Facepuller** - *Anatomy of Noise* (Bangor Records, 544 - 810 W. Broadway, Vancouver, BC V5Z 4C9). **Lefty Lucy** - *Gauche* (Skinny Girl Records, PO Box 80065, Minneapolis, MN, 55408). **Honeybunch** - *Count Your Blessings* (K Records, Box 7154, Olympia, WA, 98507). **Pansy Division** with **Calvin Johnson** - *Jackson* (K Records). **Wooden Stars** - *Forewell to the Yellow Jacket Avenger* (Lunamoth, 174 Spadina Ave., Toronto, ON, M5T 2C2).

Aaah...our first 7" column is complete! Don't forget to send us your 7" releases - we listen with open ears.

real live action



PJ HARVEY Commodore Ballroom Tuesday, May 23

A lot has changed for PJ Harvey in the almost two years since she last stepped onto the Commodore's stage, resplendent in her fuzzy red dress and très swank gold glitter pumps. Out is the thrift store glamour, traded in for a slightly more upscale image, and gone is her original line-up of three, replaced by an entirely new line-up of six.

Just as her band's size has doubled, so too has Polly Jean's metaphorically speaking. No longer the shy, reserved woman who seemed so uncomfortable on stage in 1993, she has transformed art into life and become the "50 Foot Queenie" she sings about, a satin-clad titan whose diminutive physique belies her enormous stage presence. Untethered by a guitar, this new and improved Polly struts and shimmies, revelling in the persona she has created and, seemingly, relishing her role as a performer.

PJ Harvey has become rock's reigning, and perhaps only true, diva, not least of all because she has the most magnificent voice currently crooning tunes. One of the reasons she decided to eschew her guitar on this tour was to focus on developing her voice as an instrument in its own right, and develop it

she has. The opera lessons she's been taking have given her a broader range and greater control, and the more relaxed on-stage attitude she has adopted enables her to take risks and experiment with a variety of vocal styles. Soaring, sensual, menacing, throaty, pained, ecstatic, orgasmic - her voice is a cornucopia of emotion, dictating the mood and tone of every song played.

The set list for this show drew heavily on Harvey's latest album, *To Bring You My Love*, a seductive collection of songs which translate nicely to the theatrical style of live performance she has chosen this time out. Only one song from the first album made the cut ("Oh My Lover"), and the set was rounded out with a smattering of tracks from *Rid of Me*, one or two new numbers, and "Naked Cousin", a song she recorded for John Peel's radio program.

The latter track was one of the few weak points in the show. It's not that it's a bad song or was poorly performed, but it was originally arranged for a three-piece and performed with a harrowing rawness that suited its theme of incest; the song was slowed down and overplayed by Harvey's new band, robbing it of its primal appeal in the process.

Few artists ever show the potential that PJ Harvey has demonstrated on her albums and in her live work; even fewer ever fulfil that potential. Long live the Queen(ie).

Dylan Griffith

R.E.M. SONIC YOUTH Pacific Coliseum Saturday, May 20

As I approach the dawning of my thirtieth birthday (approx. 4 years from now), my need to catch every Vancouver stopover by all my favourite bands decreases. And

to add to this waning of concert excitement, my desire to be in the company of 16,000 screaming teenagers reached its zero point in about 1993.

It seemed like a year had elapsed from the time I overcame my reservations about seeing a Coliseum gig and purchased my *trap cher* ticket until I was actually weaving my way through a sea of fourteen year old girls. The musical stylings of a band called Sonic Youth were waiting through the air and meeting with fervent adulation from a

small but fanatical segment of the audience crowded around the front of the stage. To a rousing cheer, lead singer Thurston Moore dedicated "Schizophrenic" to CTR's very own Nardwuar the Human Serviette, a local lad whose fast becoming the Pia Zadora of the rock sphere. Surprisingly melodic and shockingly sober, the music world's favourite opening band stuck obediently to their allotted time and retired gracefully from the stage thirty-five minutes after they mounted it.

Headliners R.E.M., who are arguably the hottest band in the world right now, then put on a two hour guitar-driven spectacle of flashing lights, video images, and muffled vocals. The granddaddies of college rock played a number of older and slower tunes, but the focus of the tour is unfortunately on their latest release, the mediocre *Monster*. I understand that the latest face put on by the Athens lads is harder, louder, and dirtier, but it would have been nice to hear Michael Stipe's voice as well as the five guitars the band had with it on stage.

To match his band's new sonic image, always reluctant frontman Stipe has gone and found himself a more outgoing personality. Almost chatty, Stipe rambled on about the beauty of Vancouver (yawn) and how he hates it that the USA calls itself "America" (huh?). The rest of the band had brushed up on their favourite rock dog poses and seemed to be genuinely enjoying their limelight.

I could find more things to nitpick about, but I'm coming perilously close to sounding like a slightly more hip version of my mother. I'll conclude by reporting that my sixteen year old sister, who has seen only two other shows besides this one, thought it was "awesome".

Tania Bolskaya



Chixdiggit at the Starfish Room. Photo by Paul Clarke.

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**DAYTONA
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MV Abitibi
Friday, May 12**

A sunny Friday night and it was time for a sea cruise! Aboard the HV Abitibi and over the waters of English Bay, Zulu Records held a soiree for a few of their label's acts, a fine idea if, perhaps, not one that is financially feasible on a regular basis. Still, I love the idea of seeing bands in an environment like this. Early performances, nice atmosphere and great scenery! (How many bars can claim that?) Drawbacks exist, of course: you can't leave early if you don't feel like sticking around, but happily the bands on this night were good enough that I didn't feel the urge to jump overboard.

Perfume Tree was the first group to draw their anchors and play at the incredibly well-lit time of 7:30. I didn't know what to expect of the band tonight, as every other time I've seen them the projections and visuals were prominent and as much a part of their performance as the music. There was none of that this time, just the band playing their eclectic, ambient and percussive music and the sun setting around us. Even without visuals Perfume Tree has a captivating presence, and their performance was very enjoyable.

Knock Down Ginger was next. Having never heard much about nor by them, I was pleasantly surprised by their melodic pop-rock, somewhat reminiscent of Velocity Girl. They played for forty-five minutes and held my attention for every minute that Vancouver's majestic beaches were out of my sight range.

As darkness overtook the inner harbour, so did Daytona our vessel. Maybe it was evil spirits at sea, or perhaps something else, but there were some negative vibes emanating from the band which prevented them from grabbing my attention. Their set of English-influenced pop came across a little clichéd and a little boring and, with light's escape, I felt the urge to sneak outside to enjoy the dusk.

Three and a half hours after setting out we docked once again, a little tired and a little sea-weary but definitely entertained.

Brian Wieser

**TRISTAN PSIONIC
SMOOTHER
HAYDEN
SHALLOW
The Niagara
Thursday, May 11**

One of the shows at this year's Music West festival which I was anticipating es-

pecially I respect, yet, for whatever reason, I can't get into the angst-driven acoustic "grunge" that is Hayden. Another yawner.

Smoother, at last, was a welcome surprise. The music was fast and catchy, the band reasonably tight and proficient. The only problem was the lack of any "zing" or special something to separate them from the rest of the pack - the dozens of other punky pop bands at Music West with a similar approach to playing songs. Enjoyable, but nothing to write home about.

Finally, Tristan Psionic, the band I really wanted to see. Unfortunately, they bored me too, playing their distorto-pop sounds a little too loosely and for a little too long. Too much feedbacking, trying to make noises, and regularly stretching out their sometimes lackluster songs with slow ringing chords.

Changes before building into a faster facsimile of what had just been played. I did have my faith in the band restored a few days later though, when they put on an absolutely fantastic performance at HMV on Sunday afternoon. The only similarity between this show and the previous show at the band's energy level was at peak level the whole time and which were all over my skin as I watched one of the best performances since, well, Bob Wiseman a few nights before, but both were displays of music that made me happy to have gone out. The difference between the two Tristan Psionic shows was night and day. Literally...

Brian Wieser

**FLAMING LIPS
ARCHERS OF LOAF
PLUTO
Commodore Ballroom
Friday, May 5**

Maybe it's just the shows I've chosen to attend over the past while, but there seems to be a greater incidence of clubs

starting their live music at earlier times than in the past. None of that drawn out, wait 'til the place is half full and put the band on twenty minutes late approach. Too bad I didn't know this before arriving at the Commodore on this night, since by 10:15pm last minute replacements for the Beatnik Filmstars Pluto were half way through their set. Perhaps it was my lack of context from missing the start of their performance, but Pluto didn't seem to be very "on." The set list they used sounded too much the same, played very much the same, and lacked much excitement. It could have been the venue too; a week earlier at the Town Pump they played in top form, and the Commodore's large stage didn't suit Pluto's tendency to remain anchored in their starting positions.

The Archers of Loaf, with their aggressive, sometimes dissonant pop sound, so impressed me with their live performance the last time I saw them at the Starfish Room that I'm almost a die-hard fan. They certainly didn't disappoint at the Commodore, as the swelling crowd displayed the heavy swaying and bouncing indicative of a band connecting with the people they're playing for. The Archers have been on tour for the better part of the last two years, and in that time they've become such a proficient band, tight and powerful as a vice-grip. Songs like "Audiowhere" demonstrated this, with strength and subtleties showing off the band's ability to use dynamics.

Perhaps it was because the Archers were so good, but I was disappointed by the Flaming Lips. Their opening number, "Turn It On", encouraged me to think that they would play a set of concise, amplified and distorted folk songs, but instead they wanked. Lots of unnecessary noise, drawn out, repetitive and uninteresting chord progressions, and other excesses that didn't impress me. I suppose my lack of receptiveness could be attributed to a lack of familiarity with the band, but my first exposure to Archers left me walking

away as a fan. My first exposure to the Flaming Lips left me tired and glad they were finally finished.

Brian Wieser

**HELIUM
SPEED BUGGY
FLYER
Starfish Room
May 3**

A representative of California's Flyer started the evening off to a slow start at the Starfish Room. Apparently only the singer-guitarist was able to go on tour, leaving a little too much to the imagination. The singer played an acoustic guitar and sang in a voice very similar to Chris DeBourgh. Knowing that the rest of his band were down in California, it's hard to make any sort of harsh judgement; all I can say is that I felt like I was stuck in an Annie movie and Flyer was the soundtrack.

Local openers Speed Buggy set the stage for Helium. After having won C I T R 's

unvaried tune.

Considering the fact that Helium had driven 24 hours straight to reach our fair town, it was a disappointingly sparsely attended show. Looking a combination of confused, exhausted and ultra-cool in a black turtleneck, leather mini-skirt, and retro sneakers, songsstress-guitarist Mary Timony wandered up to the microphone. You couldn't hear her sigh, but you could see it. A few songs into the set and after having to endure major feedback problems on their "hit" song, "Pat's Trick", Mary tried to smile as she apologized. "I'm sorry. This is a shitty night for us. Whatever. But we'll get better."

I actually wasn't disappointed with their performance in the least - I hadn't expected them to jump up and down and be extremely happy anyhow. All I really wanted was to see Helium in the flesh, and that I did. Their music is noisy, dramatic, fuzz-pop à la My Bloody Valentine, with vocal stylings

similar to Liz Phair and Rebecca Gates. Contrasting the poppy and melodic, albeit sometimes strange and heavy musical sound of Helium are Mary's lyrics, which are extremely dark and morbid. In songs such as "Baby's Going Underground", "Skeleton", and "Flower of the Apocalypse", Mary injects her music with references to death, dirt, nature, and self-empowerment. Although Mary plays every instrument at some point on Helium's new full-length album, *The Dirt of Luck*, she is joined by Ash Bowie on bass and Shawn King Devlin on drums on tour. Ash and Mary create wonderful sounds together, as he likes to experiment on his bass as much as she does on guitar. There were instances this night when all three Helium members seemed to be doing their own thing, oblivious to both the audience and their fellow band mates. It felt like magic in a way, and if that was a shitty night for them I can't imagine how much better they could be on a great night.

miko hoffman



Salon Betty and the Big Hair Sex Circus at Music West. Photo by Paul Clarke.



Lick the Pole at Music West. Photo by Paul Clarke.

under review



PERFUME TREE A Lifetime Away salthom the Sky (Zulu Records)

The latest releases from Perfume Tree, *A Lifetime Away*, a 61 min full-length CD, and *Fathom the Sky*, a 45 min EP of remixes from that album, differ from their previous efforts in a few minor ways. The band has a new bass player, which could account for a little less funk flavour in the new material. Both CDs were recorded and mixed entirely in their new home, Victoria. And for the first time the listener is invited to (at least) tie along with the songs as a lyric sheet is included with the full-length.

There aren't any major changes in Perfume Tree's musical style to disappoint fans; the band still mixes dance tracks, such as "See Me Smile" (along the lines of "Violent Shift" from their previous release *The Sun's Running Out*), with slower, eerier tunes such as "Crystal Tips", "The Nightmirror", and my favourite, "Jinson Girls" (which appears on *Fathom the Sky* only). Fewer samples are used than on past record-

ings, which is disappointing given that it was the samples that attracted me to Perfume Tree in the first place.

Altogether this new material is different enough to indicate that the band is progressing and exploring new sounds, but not to such a degree that it will alienate old fans. And best of all, I now have a Perfume Tree CD for every space in my five-disc changer.

Len

RED AUNTS #1 Chickens (Epitaph)

Oh Lord, why did we have to lose the Red Aunts to the masses? Why will we now have to suffer hearing about "Roller derby Queen" from the mouths of baggy-pant wearers, backward baseball cap totin' teens instead of a guy with low self-esteem? Have you no mercy? Have you no sympathy for the record industry? What did the Red Aunts do to deserve such a fate? I know this is hard to accept now, Oh Lord, considering how great this record is, but please, let me fall asleep peacefully knowing that

the Tourettes won't be the next casualty of the almighty Epitaph's punk rock police in the sky.

Bryce Dunn

RON SEXSMITH Ron Sexsmith (Warner)

With a voice sounding somewhat like a Lyle Lovett/Elvis Costello sandwich, a band that occasionally sounds like they were put together at a Tom Waits garage sale, Sexsmith's self-titled CD might just get under your skin. The songwriting is searching and strong, the guitar work is solid, and his lyrics hit the mark without tiresome clichés.

All up, this album is pretty damn mellow, but it's speckled with enough energy to make it a perfect listen as you pace the house at 4 AM, awake with unsettled emotional energy. Unsettled emotional energy is what this album is about: if it had a colour it would be dark blue. And if it were a vegetable it would be eggplant - a tough skin to chew on yet beautiful when baked.

J. Wilson

YO LA TENGO Electro-Pura (Matador/Atlantic)

If I understand my insulated beverage container industry history correctly, the Electro-Pura "was some 1950's-era thermal mug which failed commercially despite its innovative features. In many ways, the story of the Electro-Pura is much like Yo La Tengo's. With 1993's *Painful* the band created wonderfully moody and blissfully poppy sounds (complemented with the occasional burst of noise) that never found their way onto as many stereo systems as they should have. With their new release, the band continues, but in an even fresher, brighter and snazzier manner. Not just more of the same, Electro-Pura takes what they were and improves it.

Apparently, Yo La Tengo found an Electro-Pura in a beverage museum in Nashville, Tennessee; here's to hoping their own Electro-Pura finds its way into a museum of music sometime in the future.

Brian Wieser

REBECCA WEST Burners On (Cinnamon Toast)

Not a woman but a band, Rebecca West is Allison Outfit (guitar, vocals), Lukas Pearce (bass, "utensils"), and Dale Hussey (drums), a trio of Haligonians who have released a strong, self-assured debut album on the increasingly impressive Cinnamon Toast label. Essentially a straight-ahead rock 'n' roll outfit, Rebecca West transcends generic mediocrity with sharp

hooks, enticing melodies, mature, intelligent lyrics, and Outfit's alternating sweet and cigarette & alcohol scorched vocals. "Don't call unless you want some position in your ear/I'm 30 and I'm falling" she warns on "30 and Falling" before lowering her voice and asking us to

Lemonheads.

There is the odd average song on *Hot Smoke...*, but it is telling that the best song on the album - "It's Over" - turns out to be a cover of a Gutterspikes tune. Sorry, but I'd rather listen to the Lemonheads.

Fred deif



VARIOUS ARTISTS Livin' Lounge - the Fabulous Sounds of Now! (Continuum/JCA)

This CD will dispel the myth that "lounge" is a one-dimensional style of music; it is simply the starting point from which an artist can go on in any direction that he or she wants, be it jazz, country, or whatever. The King of Lounge, Joey Seelye (Chicago), is here as the *Wonderful World of Joey* with the song "Get Outta My Gal". I enjoyed Joey's previous tunes, "What Sweet Child O' Mine is This?" and "Whale Lotta Loveboat", but I found this one to be too "big band" for my tastes. Love Jones' "Whiskey, the Moon and Me" is more my style, and other good tunes are Everlong's "Confabulations" and Baby Steps' "Eurotrash".

Also making contributions are Gallon Drunk (guitar-heavy, Strangers-style lounge) and Too Free Stooges, featuring punk rock legends Zander Schloss (former bassist with The Circle Jerks etc.) and Dick Rude (punk rock actor-guy in *Kepo Man* etc.).

Despite the broad range of styles represented on *Livin' Lounge*, I get the impression that it will never be perceived as more than a novelty. But it should appeal to fans of "lounge" and, as a bonus, it gets better with every cocktail you consume. So, bottoms up!

Venus Flytrap

MORPHINE Yes (Rykla)

How well-day! Why should our young Endymion pine away? Perhaps he needs an injection of something severe.

Something... opium derived? This new CD from Morphine will put the kid straight at warped speed.

While it's not normally my thing, I find Morphine's swinging bass and ominous vocals growling and complements his groove with growly, rhythmic singing. The instrumentation is pretty unique, with baritone sax and drums filling out the trio. (And if anyone can explain to me what the extra instruments "chamberlain" and "tutor" might be, I'd like to know.)

Another group that springs to mind in the same vein is Sadhappy, which has no vocals and the most amazing bass player on earth. If you like Morphine you'll probably like Sadhappy, too. In fact, I'll encourage you to check out Sadhappy since Morphine has more than enough hype as it is.

Keith Orpen

GUIDED BY VOICES Alien Lanes (Matador)

The latest release from Guided By Voices is *Alien Lanes*, a 28-song CD with a total playing time of forty minutes. Despite the plethora of tunes, GBV manages to make each song sound different. "Pimple Zone" is a brief forty-second track starts with their regular lo-fi thing but, twenty seconds later, makes the move to a reverb. The lyrics for all the songs are included on the CD sleeve and provide a window through which to see K. Pollard's unique way of looking at the world. GBV avoid the usual song structure of verse/chorus/verse/chorus and instead tend to one verse. *Alien Lanes* is very comparable to their previous release, *Bee Thousand*; both are warm and lo-fi.

ssshh

CHRIS CONNELLY Shipwreck (Wax Trax/TVT)

It's not disco, but I think how I listen to this album I know 'at home' it would be in the '70s. Connelly's voice is at times reminiscent of David Bowie, the second song sounds like a McCartney tune, and several tracks I could easily mistake for being the '70s.

The album contains an equal mix of up-tempo guitar and retro-sounding ballads. If I was asked to categorize *Shipwreck*, I would call it pop rock with a touch of blues influence. Over all, not a bad album.

Gordon Gealean

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TEXASS

Texass
(IFA Records)

Don't confuse this punk fourpiece's origins with their name. They're not residents of the Lone Star state but hail from just south of the border in Seattle. They are also not just another "Seattle band", accompanied with pin-in-heat bass and drumming that sounds like George Foreman kidnapshots, Otis P. Otis' guitar work saws through this album from beginning to end. Lead shouter Richard Lefebvre sounds like a man being ripped apart while doing a bench-press (but in a good way), and while his lyrics are occasionally lost in the well-oiled din, on "Anything" his sense of humor is obvious.

Texass plays loud and fast, with a thundering bottom low-end adrenalin rush; the CD's second track, "Chanel #5" made me want to go out on a blow up or oil refinery. Don't look for any ballads or even slow grunge songs here to give you a breather - Texass plays like they're breaking out of jail and, by the looks of the band photo on the back cover, that might not be a bad guess about their background. Clocking in at 34 minutes this is an impressive effort, and well worth checking out.

A.O. Chapman

VARIOUS

Shreds Vol. 2
(Shredder)

Here be the second volume of Shredder Records favourite 7"s of the past year; the covered territory spans the good of USA and even Canada. Cuts are included by our very own cub and Mark Braden and the Beaver Patrol. Musically, the tunes are either from the punk/pop realm or the cutesy indie pop world, with standout tracks from the Foddlid (from L.A.), the Undertones-ish Beatnik Termites (from Cleveland), and blissful popsters Tugboat Annie (from Buffalo). Definitely worth checking out.

Byrce Dunn

VARIOUS

Jazz Songbook: 100
Jazz Vocal Classics
(Varve)

Are you an aspiring hep cat whose zoot-suit is cleaned, pressed and ready for Saturday night at Birdland but whose knowledge of jazz is so limitedly paltry that amongst the swingin' daddy-o's in the scene you always embarrass yourself as a square cookie? Maybe you just want to pick up chicks? This four-disc compilation of some of the best jazz ever applied to tape has hit major music stores and retailers for the low low price of \$21.95; it would be insulting if it weren't so damn convenient for those of us on a tight budget. The absolute beauty of the stylings of Dinah Washington, Billie Holiday, et al, is unmarred by poor recording or transferring quality. For enthusiasts and newcomers alike, this boxed set is four hours of twilight-enjoying, cocktail-sipping pleasure and should be a

mandatory part of everyone's existence.

Tania Bolskaya

FLOP

World of Today
(Frontier/Sony)

Ahhh, I love power pop. It doesn't quite matter to me that once you've heard of a few bands within the genre, you've heard them all. I like Flop. On their CD *World of Today* they stick to the format with 13 get-to-the-point, sing-along-melody kinda songs. Fortunately, this uncluttered numbered set doesn't follow some formula or come off as sweetly as, for example, Teenage Fanclub. There's more bitterness in both the musical and the vocal style and it makes for a more durable listen. Sonically, they do it really well. Utilizing numerous influences, some of the tunes even swing. Flop occasionally show a fondness for mid sixties, post-Beatles British invasion groups, as on "Of Today", while on other songs the band takes on an almost Replacement-esque approach by just playing them for all they're worth. It's easy to enjoy this CD for the same reason.

Brian Wieser

SQUIRREL NUT ZIPPERS
The Inevitable...

(Mammoth)

This is definitely not your average rock record; in fact this is not even a rock record. Ladies and gentlemen, break out your flapper dresses and tuxes 'cause the Squirrel Nut Zippers do popular music circa, oh, about 1925.

I guess the term for this genre of music would be Dixieland, but whatever the technical name for it is it's pretty fine and most of the songs are originals. Six men, playing things such as contraption kit, saxophone and trumpet, make up the heart of the Zippers, but the real star is banjo player and vocalist Katharine Whalen, who sounds a lot like Billie Holiday, albeit just a tad happier. Since I've always kind of liked music like this, *The Inevitable...* was right up my proverbial alley, but this could drive some people up the wall if you're not into the music of the '20s. Too bad, they'll be missing something pretty cool.

Jane Scudeler

HUM
You'd Prefer an
Astronaut
(RCA)

This is the major label debut from Champlain, Illinois quartet Hum, and I really dig it. The sound is sort of a J. Mascis/Sebadoh/early Soundgarden/Smashing Pumpkins sound, smoothly blended and very tasty. Bassist Jeff Dimpsey used to be with The Poster Children (also from Champlain), so the similarities to that band are not a huge surprise. Standout songs are "The Pod", "Stars", and "I Hate it Too". A great disc that is, thankfully, not too polished.

Venus Flytrap

TSUNAMI
World Tour and Other
Destinations
(Simple Machines)

It's too bad I don't have a record player. With so many bands releasing so much quality material only on vinyl, you can really miss out if your equipment is limited to a tape deck and CD player. Fortunately, there's such a thing as compilation CDs! Check fall with 21 songs, *World Tour...* is a compilation of all of Tsunami's 7" releases from between 1991 and 1993.

The unifying quality on this CD is the overall moodiness of the music; it makes the recordings ever so easy to listen to, in the background, again and again and again without boredom setting in. Listening to the CD as a whole each time, I never really had the feeling that this was a collection of singles and B-sides. Rather, it felt like an album full of melancholic, chimmy-guitar music. I can't say that this CD has convinced me to go out and buy a record player for the next Tsunami single. As someone who likes a CD for all the qualities this compilation includes, I'll probably just wait for the next full length instead.

Brian Wieser

RHYTHM PIGS
El Paso
(Westworld)

About eight years ago, when I was a hardcore boy, I listened to stuff like the Crumbsters, Agnostic Front, and Adrenalin O.D. I've since lost interest in most of those bands, but the Rhythm Pigs are one of the groups that I still appreciate and enjoy so I was very interested to hear the first release in years (this album was recorded from 1991-93) from the Texan trio. It seems that not much has changed. They're still writing extremely diverse, original tunes that range from short, punchy hardcore songs to catchy acoustic pop gems. Standout tracks, like the redone "Cactus Pants" (first recorded for *I'm Not Crazy, I'm an Airplane*) and "The Only Reason", conjure up images of freedom and driving down desert highways under a sweltering sun.

The Rhythm Pigs are simply one of those bands that leave you feeling good about life. (Westworld - PO Box 43787, Tucson, AZ 85733 USA)

Fred def



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MAY 27

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bands
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PUNCTURE
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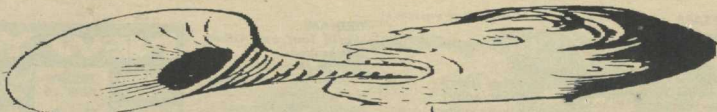
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charts



may '95 LONG VINYL may '95 SHORT VINYL 35 may '95 INDIE HOME JOBS

1 various artists	toemage xit rawt angst	hardward
2 the disfigurements	punk's dead you're next	rocketed
3 pluto	cool way to feel	mint
4 the muffs	blonder and blonder	reprise
5 dbe	tales from the crib	nefer
6 helium	the dirt of luck	matador
7 kufda	nihil	lvt
8 perfume tree	fathom the sky ep	all
9 the minstrels	every which way	asaba pacific
10 the vinylarettes	atta boy girl	incentive
11 pavement	wowee wowee	matador
12 hazel	are you going to eat that sub pop	free to fight
13 various artists	free to fight	candy and
14 audhoney	my brother the cow	reprise
15 the ar. i experience	and the women who love them	lookout
16 suckerpunch	carols from the canyon	chemical sound
17 the flat duo yts	introducing...	norton
18 various artists	star power!	prava
19 elastics	elastics	geffen
20 good horsey	kaze	trackshut
21 tusadero	the pink album	teenbeat
22 yo la tesor	electr o pura	matador
23 the inbreds	kombrator	pt
24 railroad jerk	one track mind	matador
25 good riddance	for god and country fat wreck chords	virgin
26 various artists	work up	heart first
27 strain	repetition	heart first
28 kicking giant	alien id	x
29 outlanguage	salazar alchem, bastard	solleilmoon
30 new bad things	freewheel	candy and
31 the goo goo dolls	a boy named goo	warners
32 the sinister six	nobody rides for free!	bag of hammers
33 various artists	incredibly strange music	asphodel
34 hayden	everything i long for	sonic unyon
35 archers of loaf	see you see	matador

1 the swagglers	whiplash	1+2
2 gaze	bob	independent
3 doo rag	trudge	in the red
4 karate!	death kit	self starter
5 huevos rancheros	64 slices of american cheese	roto-flex
6 gob	dilldoser	nefer
7 teen angels	gens is on my side	scooch pooch
8 lefty lucy	gauche	skinnie girl
9 man tee mans	seventone	bag of hammers
10 godzuki	toast	march
11 the ricketts	destroy olympiad	x
12 venus cures all	the	independent
13 wooden stars	farewell...	lunasoth
14 gigantaur	on a rocket	honeychain
15 curse of the horseflesh	old joe clark	roto-flex
16 too much girlbladder	split	cevoys con leche
17 paper fritas	passion play	minty fresh
18 bite	funbus	derivative
19 sunnychar	you're my battery	shredder
20 girl afraid	wallflower	pop kid
21 the tonics	ups and downs	sapirder
22 bum/teenegenerate	split	lance rock
23 poundsign/postal	split	smallfi/no life
24 poumons	bad love #13	think
25 sissy bar	magic bunny	love kit
26 toddler	hey, we're sweetheart really fast racoon	10 feet high valentine
27 blonde redhead	pod	radio trash
28 rapady none	nis	whisper
29 flathead	the hate bombs	she's the girl
30 the hate bombs	whisper	bag of hammers
31 the folk implorion	she's the girl	speed o-meter
32 the sons of hercules	walk through this world...	drunken fish
33 benchwarmer	tight fit	unclean
34 bunnygrant	pod	slow to burn
35 the shapiros	famly notebook	march
	cross your mind	popfactory

1 wandering lucy	yearly fab - effect 17
2 the papillomas	bury
3 coyote	out of the shadows
4 queasy	reach for the sky
5 dick/jane	releases me
6 true love forever	you work and the roap works
7 the botkins	enough for you song
8 the stupes	devilina
9 gorp	someone else's mind
10 meet daisy	elliott's shape
11 budget rock showcase	run, ar oje
12 the real rockeries	scots who h'se
13 trish kelly	untitled
14 my name is dylan	fuck you
15 propeller	leaving song
16 the mysterons	inferno
17 meow	nancy song
18 bona-fly	headspace
19 mellic's revenge	i wanna b
20 the craze	let the jazz flow
21 qti	onomatopoeia/subpoena
22 trapezoid	garden of eden
23 ten days later	getaway
24 jabber	follow your voice
25 mark	snoopy
26 freelander	no afraid
27 the cowards	touch the fish
28 joe foot	diamond mine
29 sugarcandy mountain	hands in the dark
30 more scots	blends with pens
31 trevor jones	good men die early
32 some moush	serenity song
33 south of main	b-29
34 lux indigo	she's not on the menu
35 aquelch	i like you

HOME BASS COUNTDOWN TO ARMAGEDDON

1 distant drums	work that body	limbo
2 dj misgab & dj tim	access	x trax
3 leftfield	leftism lp	hard hands
4 freaky chakra	multihasic invocator	astrolwerks
5 hardfloor	respect lp	hart-house
6 camin feat. b flame	unknown call	logic
7 claude young	nocturnal	djax up beats
8 various artists	carl cox	f.a.c.t.
9 mike dearborn	moments	djax up beats
10 not breathing	event horizon ep	visible



HOT! WORLD BEAT TOP 10

crazy	cough remedy	je productions
johnny see & dj k	bokhoo	rona
pochi y su cocaband	canciones cocomunicas kubaney	
lois vasson/combo d'efrique	ah! homme	jinu encore
collin lucas	lwer/butterfly/shadow coral sound	
tropicans	al negro	independent
claudius philippe and oreo	wip wip	independent
fernand arcomieux	don't mess with my...	nardigras
era outeniko	era medley 1	red bullet
juan luis guerra	canto de hacha	karen

HIP HOP TOP 10

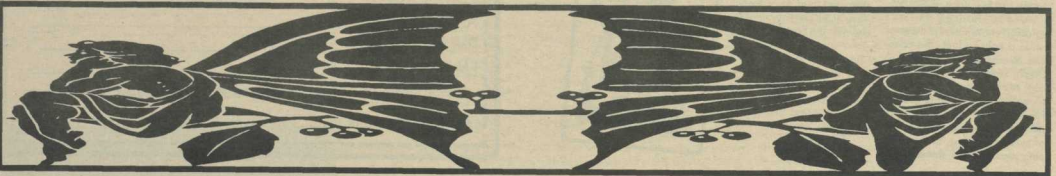
1 mobb deep	the infamous lp	bmg/loos
2 various artists	pump ya fist	polygram
3 method man	tical lp	def jam
4 king tee	iv life lp	mc
5 various artists	new jersey drive vol.2 ep	tommy boy
6 the alkabalks	coast ii coast lp	bmg/loos
7 ol' dirty bastard	return to the 3 chambers lp	elektra
8 common sense	resurrection 12"	relativity
9 various artists	new jersey drive vol.1 lp	tommy boy
10 masta ace inc.	inc. ride 12"	delicious vinyl

LATIN TOP 10

1 willie colon/ruben blades	tras la tormenta	sony tropical
2 jose alberto "el canario"	quepo de amor	ram
3 india	dime que soy	ram
4 celia cruz	la feria de cali	ram
5 los sabrosos del merengue	que siga el party remix	mp
6 puerto rican power	la feria de cali	mp
7 roberto roena	roena medley uno	mp
8 cana brava	if i fell	platanos
9 gilberto santa rosa	mal herido sony	tropical
10 luis Enrique	romanticos al rescate	sony tropical

BANGRATOP 10

1 as kang	giant youth	rona
2 jany b	folk/funky	supertone
3 burgh hindhakra	dugatta tara sat rang da	anc
4 johnny see	new dawn	rona
5 malkit singh	midas touch oriental	star
6 sukhi lally	u b dancin'	independent
7 dco	eat rhythm	bag
8 planet earth productions	level one	rona
9 labh gangja	rhythm master	music waves
10 a gha	too many chiefs...	star





SUNDAYS

ARE YOU SERIOUS MUSIC 8:00AM-12:00PM All of time is measured by its art. Most broadcasting shows art for inebriated market music. This show presents the most recent new music from around the world. Em on open. Hosted by Paul Sheenhausen and Cam McKinnon.

THE ROCKERS SHOW 12:00-3:00PM Reggae style and fashion. Mike Cherry and Peter Williams alternate as hosts.

SOUL CHURCH 3:00-6:00 PM Alternating Sundays with Brent Ayer. Vancouver's only program devoted entirely to African-Caribbean and African-American Gospel music. Your host, Vince Yik.

HEATHERS' SHOW 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from all sexual preferences and gender identities.

LULUS' BACK IN TIME 8:00-9:00PM No cotton or polyester. Pure vintage. Capital and Sonny bring you one hour of pure highlights, ball hugging, crooning and everything in between.

GETTA'N'AL 9:00-10:00PM Getta'N'Al is a one-hour radio show which features a wide range of music from India. This includes classical music, both Hindustani and Carnatic, popular music from Indian movies. From the 1930's to the 1990's, Semiaclassical music such as Ghazals and Bhajans, and also Qawwali. Folk songs, etc. Hosted by J. Dhar, A. Patel and V. Rangan.

RADIO FREE AMERICA 10:00-11:00PM Join host Dave Emery and co-hosts like N.Y. Nick for some extraordinary political program guaranteed to make you think twice. Bring your tape deck and two C-90s. On the ground of broadcast on KJVC Los Altos, California.

IN THE GRIP OF INCOHERENCY 11:00-12:00AM Day after gear and stay up late. Naked radio for make people. Get bent. Love Dave.

MONDAYS

BREAKFAST WITH THE BROWNS 8:00-11:00AM Your favourite brownies, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM With your hosts the Guild of Ignorance and Don the Wanderer. What will they play today? They will put it away.

MECHANICAL ORIENT NOISE 1:00-3:00PM CTR's industrial/noise/ambient show, alternating with SKINTIGHT BUFFONEERY - wacky British pop, Beatle Boys, indie guitar wags, and better known in for good measure. Hit your all-factory nerve centre with the noise/indie/rock/beats.

THE MEAT-EATING NOISE 3:00-4:00PM I endeavour to feature dead air, a verbal flautation (only when I speak), a work of music by a twentieth-century composer - can you get mechanical?—and whatever else appeals to me. Fag and dke politics. Mail in your requests, because I am not a human-answering machine. Get a quarter than call someone who cares.

FEMININE NY-JINX 4:00-5:00PM For women who sometimes don't feel fresh, but always get fresh. Spoken word and music right to heavy time. Maximum protection recommended for male listeners. Holy Hannah! It's a Feminist show.

THE CITY DINNER REPORT 5:00-5:30PM For more interesting dinner guests join Presenters Andrea and her team: Jeff Knight, Neil, Leanna Skywalker, and Gran Moll (an 1875). We bring you the force of the news, dark side and all. With the BIC World News News 9-5:05pm

BIRDWATCHERS 5:30-6:00PM Join Colin Peters for all the wondrous and fun air of Point Grey.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running time jazz program. Hosted by the ever-wise Gavin Walker. Features at 11.

CITR 101.9 fm

WOLF AT THE DOOR 10:00PM-12:00AM Alternating Tuesdays. Live readings and the latest in techno bizzaro with Very Lusty Taseby.

AURAL TENTACLES MINUTE - VEY Late Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. The music, news, and 200 WWOV heard by Pierre may not be suitable for the entire family.

WEDNESDAYS

MUSIC AS A WHOLE 9:00-9:30AM Bo? Maybe, kinda sorta, but not necessarily? YACHT CLUB 11:00-11:15 PM Get anchor with our new tag format. It's superhighlyglit! equisituations with DJ Matt.

LOVE SLEEPS 11:15-3:00PM Tune in for the musical culture that is Love Sleeps. If you can't make sense of it, just you can dance to it.

MOTORDADDY 3:00-5:00PM "I don't know why I do what I do. I do what I do cuz I'm Eve! Kewell and I don't question it!"

AND SOMETIMES WHY 7:00-9:00PM It's time for that summer feel!

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00AM Let DJ's Jines and Sides immerse you in radiative Bhangra!

CHAKH DE PHULY Listen to all our favorite Punjabi tunes - remakes and originals. Brrraah!

THURSDAYS

RADIO FREE WOMAN 10:00-11:00PM We're in your homes and in your heads. Anna and Ole

insulate their way into your life to entertain, provoke, prick, cut, reduce, and let you. It's only 10am, are they talking about sex again?

CANADIAN LUNCH 1:00-1:30PM Toppings, plastic bakeware, beer, seltzer and brownies. Just, and thicker still. See you there.

STEVE & MIKE 10:00-2:00PM Crushing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby.

TROPICAL DANQUIN 2:00-3:00PM Zook, Shook, Samba, Salsa, Yael Eem Soca Epp! This Tropical Danquin with El Doctor del Ritmo.

FLEX YOUR HEAD 3:00-5:00PM —WARD— —ERIC— —CORE—

THE CUTTING ROOM FLOOR 5:30-6:00PM Join our own 'best boy' Kevin O'Leary for news, reviews, interviews, all the shows in the film business that Mary Hart and Entertainment Tonight find out to broadcast.

OUT FOR RICKS 6:00-7:30PM No Brinkedies, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

OLD SCHOOL ROCK & ROLL 7:30-9:00PM Roots of Rock 'n' Roll - If you don't get into Rock 'n' Roll Heaven don't blame me!

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local music from 8. Live bands from 16. June 8 former Lines!

June 29: Ballroom Man

RADIO TRANSUBSTANTIATION YEAST - Alternating with TEL 11:00-1AM Straight from the mean streets, Ethel Meyer, Dylan Bymer, and mamiester Captain Nero

TALES FROM THE INFINITE LIVINGROOM - Alternating with RY 11:00-1AM

Chris Parish explores the Meltdown states and

FRIDAYS

VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM Greg here. Join me in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker still. See you there.

TELESIS 10:00-11:00AM Tune in for loud, aggressive rock as well as discussions, interviews & information relating to people who live with physical & mental challenges.

LITTLE TWIN STARS ARE WITH US! 1-3:00PM Show up your vinyl! Go back for our stonier side to the stars. Hello Kitty!

NARDWAR THE HUMAN SERVETTE PRESENTS... 3:30-6:00PM Have a good brunch!

NOIZ 6:00-6:30PM Listen to us cuz we're noisy. DUMB noz go!

THE CITR DINNER REPORT 5:00-5:30PM Do you want us to make you a

Saber Tooth Tiger! Join an hour of unbreakable news coverage plus our weekly wrap up from

NATION 2 NATION 6:30-9:00PM Underground sound system-style

FOR THE RECORD 9:30-10:00PM Excerpts from Dave Emery's *Radio Free America* Series.

HOMEBASE 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also

Guest DJ's, interviews, retrospectives, reviews and more are part of the flavor of homebase.

LUMP SKIN 12:00AM-2:00AM Hosted by the G42 players, DJ Nam brings you the kunk

Doctor K talks about more kunk. Bring to!

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM Now in its 15th year on the air. The Edge on Folk features music you won't hear anywhere else, studio guests, new releases, comedy sketches, folk news, music calendar, gift giveaways, etc. plus

World Cup Report at 11:30 AM, 8-9 AM. AvaranWorld roots, 9:12 noon. Celtic music and feature performances.

POWERCHORD Vancouver's only bar metal show, local dem tapes, imports and other rarities. Grand

THE SHOW 6:00-8:00PM Strictly Hip Hop - Strictly underground - Strictly Very With your hosts Mr. Checks, Fly Out

THE BIG STOP 10:00PM-1:00AM Killing ugly radio with one easy step

GROOVE JUMPING 10:00PM-1:00AM Speculatively/creatively/imaginatively/imaginatively

Alternating Saturdays.

SOMETHING 1:00-4:00PM You can tell by the way I use my wuk. It's a woman's man

by no means to talk."

CITR Dial NEWS!

Scotty's SKA show on Fridays from 11am-noon, moving REBEL JAZZ to 1-2pm.

The name may be misleading, but "PEPPER" is Selena's Canadian interview and music programme.

Tune in for features on the coolest Canadian indie bands, alt.

Mondays from 7-9 pm.

WHOM & HOW

Arts

Board Chair: Harry Hertzog

Business Mgr: Otis Ashby

Current Affairs: Andrea Spence

Demos/Cassettes: Dale Saver

Engineer: Richard Anderson

Entertainment: Kevin O'Toole

Finance: Clarence Chu

Mobile Sound: Andy Bonfield

Music: Megan Mallett

Production: Aaron Robertson

Programming: Mike Hoffman

Promotions: Salma Hays

Secretary: Charles Leamaster

Sports: Dave Ryan

Station Manager: Linda Scholten

Student Engineer: Pam Webb

Traffic: Mark Singh

Volunteer: Brian Wynn

Volunteer Coordinator: John Burtis

BUSINESS LINE 604/822-0317

DJ LINE 604/822-2487

MUSIC DEP'T 604/822-0733

NEWS LINE 604/822-5334

PAX LINE 604/822-9344

8	SUN	MON	TUE	WED	THU	FRI	SAT	8
9	are you serious?	Breakfast with the Browns	third time's the charm	Music as a whole	chandra's show!	VENUS FLYTRAP'S LOVE DEN	the	9
10	NEWS	the STUPID RADIO SHOW	helen's hut	DIGITAL ALBUM CROWDENTER	Radio Free WOMEN	Telesis	SATURDAY EDGE	10
11	ROCKERS SHOW	MECHANICAL ORIENT NOISE	BLOOD ON THE SADDLE	love sucks	CANADIAN LUNCH	SKA	NEWS	11
12	BRENT ARGO!	Meat-Eating Vegan	Mary Tyler Moore Show	MOTOR DADDY	S&M	Rebel Juce	POWER CHORD	12
1	SOUL CHURCH	Feminine Hy-Jinx	UNHEARD MUSIC	and sometimes why	OLD SCHOOL ROCK & ROLL	Little Twin Stars	AFRICAN SHOW	1
2	BLACKCATAN	Flaming Caterpillar	ESOTERIK	OUT FOR KICKS	NATION 2	NARDWAR NOIZ	THE SHOW (hiphop)	2
3	Hegther's Show	know you ch b/f hip hop habit	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	3
4	Enla's Back In Town	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	4
5	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	5
6	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	6
7	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	7
8	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	8
9	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	9
10	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	10
11	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	11
12	GETTA'N'AL	ONE STEP BEYOND!	and sometimes why	OLD SCHOOL ROCK & ROLL	NATION 2	sinquatic sandwich	diapers	12
1	IN THE GRIP OF INCOHERENCY	SCREAMING INCONSISTENCIES	AURAL TENTACLES	THEORY, INFO	rave new world	Limp Slink	SOMETHING	1
2	IN THE GRIP OF INCOHERENCY	SCREAMING INCONSISTENCIES	AURAL TENTACLES	THEORY, INFO	rave new world	Limp Slink	SOMETHING	2
3	IN THE GRIP OF INCOHERENCY	SCREAMING INCONSISTENCIES	AURAL TENTACLES	THEORY, INFO	rave new world	Limp Slink	SOMETHING	3
4	IN THE GRIP OF INCOHERENCY	SCREAMING INCONSISTENCIES	AURAL TENTACLES	THEORY, INFO	rave new world	Limp Slink	SOMETHING	4

LIVE MUSIC

MAY

TUE 30 Bum, Nomads and The Drops at the Hungry Eye. Peter Prampson and Deep Julia at the Commodore. Ralph Alfano at the Gastown Music Hall. Mike Vase, Miles Trix at the Treehouse Lounge. Honeybucket at the Centennial Theatre (N Van). Big House and terror of Tiny Town at Re-Gr Place (Chilliwack). Sleep Capsule, Hothand and Spike at the Re-Gr (Seattle). Leaving Trains at Moe's (Seattle).

WED 31 Honeywagon H. and Brundell Fly at the Starfish Room. Demo listen Derby w/ BMV, Underwater Sunshine and Freeloader at the Town Pump. Brichlow at the Polsh-Veto Hall (1124 Kingsway). The Jeff Healy Band at the Town Pump. Moe Moore and John Bateman at Richard's on Richards. The Toasters and Let's Go Bowling at the Town Pump. Sweet Dick at the Railway Club. Madeline Marini at the Malcolm Loony Room. Limp and Speedwagon at Club NRG (Pawell).

JUNE

THU 1 LIVE FROM THUNDERBIRD RADIO HELL ON CTR 101.9FM. The Disfigures (10pm). Subsonic Thursdays at the Pi Pub featuring DDT and Bif Naked. The Citizens and Kingspiece at the Gastown Music Hall. Noise Theatre, Catfish and Elycum at the Starfish Room. Thrill Squad and Gaze at the Niagara. Sing Sing Band at the Town Pump. Duty Radio and Unity Press at the Hungry Eye. Moe Moore and John Bateman at Richard's on Richards. The Toasters and Let's Go Bowling at the Town Pump. Sweet Dick at the Railway Club. Madeline Marini at the Malcolm Loony Room. Limp and Speedwagon at Club NRG (Pawell).

FRI 2 Crash Vegas and Matthew Good at the Town Pump. Art Bergman plus guests at the Gastown Music Hall. Nefro plus guests at the Niagara. Smok, The Dissonances and The Sweeters at the Hungry Eye. Little Fyodor & Babushka with Blonchew and other Juice at the Malcolm Loony Room. Dick Gaughan at the WISE Hall. Mollies Revenge at the Treehouse Lounge. Final Blitzkrieg w/ Atomic. Children of Atom, SPM and Discipline of Anarchy at the Twilight Zone. Vertical Alter, Billy Butcher, Sex Bomb Baggie and The Join at the Abyss. Built to Spill at the Crocodile (Seattle). Indigo Girls at the Gorge (Gorge, WA).

SAT 3 Rusty plus guests at the Town Pump (two shows). ALL-AGES. 5pm, 10pm. Tadi, Clutch and Sleep Capsule at the Starfish Room. Multimedia show with music by MK Nones, Gaze and Elifcan at the Q Gallery. Summer Comfort w/ djs Mario S. David and Krown at the Commodore. Art Bergman plus guests at the Gastown Music Hall. The Commansons and The Cowards at the Niagara. DSK, Big Fella Shark Teeth and Highway 66 at the Hungry Eye. Terror of Tiny Town and The Rosenbergs at the Malcolm Loony Room. Kate Hammett-Vaughan at the Glass Slipper. The Synthetic String Band at the WISE Hall. Under Sixes, Kwong and Willy T at 1651.

SUN 4 Sunolmo at the VECC. The Riley T at 1651. Granville (5pm).

MON 5 Morphine and Dirty Three at the Commodore.

TUE 6 Silk Road & Ed Henderson with Rick Keating at the Glass Slipper. Ralph Alfano and the Ducktape Playthings Poets Coalition at the Gastown Music Hall. Morphine Carcels at the Performance Works (Granville Is.). Furunculace and Another White Male at Greg's Place (Chilliwack). Morphine at the Backstage (Seattle). Gwen Marks at the Crocodile (Seattle).

WED 7 Furunculace at the Town Pump. Hazel Motes at the Railway Club. Gwen Marks at the Starfish Room (Benefit for the Vancouver Food Bank). Gamelan Summer Sonoral at Performance Works (Granville Is.). Morphine at the Backstage (Seattle).

THU 8 LIVE FROM THUNDERBIRD RADIO HELL ON CTR 101.9FM. TBKLN Live. Subsonic Thursdays at the Pi Pub featuring Sex Sple My Beer and Zolly Crocker. Gamelan Summer Sonoral at Performance Works (Granville Is.). Julie McGee Band and Auburn at the Railway Club.

FRI 9 Another White Male, Queazy and Pappasale at the Town Pump. The Odds and Ursula at the Commodore. Electric Hell Fire Club (ex Thrill Kill Club). Penal Colony and Waiting For God at Graceland. Swank and Ralph Alfano at the Treehouse Lounge. Fear of Drinking at the WISE Hall. Big Faith at the Gastown Music Hall. The Poses, Ovation Trillay, Super Deluxe and The Passengers at the SUP Auditorium (Seattle - ALL-AGES).

SAT 10 Neptune Telescope and Atom Smasher at the Niagara. The Spirit Merchants at the Polsh-Veto Hall (1124 Kingsway). The Jeff Healy Band at the Town Pump. Mud Pudding at the Cambrian Hall (17th & Main). Korn at the SUP Auditorium (Seattle - ALL-AGES).

SUN 11 Korn and Minority at the Starfish Room. Jan Anderson at the Orpheum. Skywalk at Richard's on Richards. Opium Underground at the Abyss.

MON 12 Your on your own tonight kids...

TUE 13 Ralph Alfano and Thrill Squad at the Gastown Music Hall. Soins and Poets at the Railway Club.

WED 14 Green Room at the Railway Club.

THU 15 Subsonic Thursdays at the Pi Pub featuring Minority and Boxcutter. Alpha Yaya Diola & Boffing with the Nutluffs Drummers and Dancers at the ANZA Club. Coloratics at the Railway Club.

FRI 16 Mollies Revenge at the Railway Club. Azimuth Records Music West Recovery Party w/ Allen des Noyers, Janey and the Stickmen, Bone Man Slim and Chabier Mourning at Cafe Deux Seals. Bobby Sox with the Vancouver men's Chorus at the Commodore. Goo Goo Dolls at Moe's (Seattle).

SAT 17 Uncle Sid and Dark Tower at the New York Theatre (ALL-AGES). Mollies Revenge at the Railway Club. The Stand GT somewhere in Vancouver. Bobby Sox with the Vancouver men's Chorus at the Commodore.

SUN 18 The Riley T at 1651. Granville (5pm).

MON 19 Elastic and Baby Chaos at the Commodore (ALL-AGES). Conned Heart at the Yale.

TUE 20 Conned Heart at the Yale. The Orb and Moe at DVB (Seattle - ALL-AGES).

WED 21 King Crimson and the California Guitar Trio at the Orpheum. Grabby Oaks at the Railway Club. Our Lady Peace at Moe's (Seattle).

THU 22 Subsonic Thursdays at the Pi Pub featuring The Sweeters and gab. Moe at DVB (Seattle - ALL-AGES). Spirit Merchants at the Railway Club.

FRI 23 Moby at the New York Theatre (ALL-AGES). Barghouse Five at the Railway Club. Cassandra Wilson, J.J. Johnson Quintet and Christian McBride at the Orpheum. Papa Wemba and the Charlie Hurd Trio at the Commodore. Swans and Lord of Mops (Seattle).

SAT 24 Babes In Toyland at the Town Pump. Holly Cole at the Discovery Theatre (two shows - 7 & 9:30 pm). The Diana Krall Trio and the Betty Green Trio at the Vogue Theatre. Otis Rush and Robben Ford & the Blue Line at the Commodore. Barghouse Five at the Railway Club.

SUN 25 Yo La Tengo at the Starfish Room. Caribbean Jazz Project and the Canebans at the Vogue Theatre. Beauséjour, Michael Doucet and Roy Rogers & the DeLo Rhythm Kings at the Commodore. Now Orchestra at the VECC. Shadowbox at Richard's on Richards.

MON 26 Dave Holland Quartet and Talking Pictures at the VECC. African Fete at the Commodore. Grrls with Guitars at the Railway Club.

TUE 27 Juliana Hatfield at the Starfish Room. Rites of Spring and Alma Libre at the Vogue Theatre. Birmingham Sunlights and Pearl Brown at the VECC. Welfare Starlets at the Railway Club.

WED 28 Welfare Starlets at the Railway Club. Charles Lloyd Quarter and Bill Clark Sextet at the Vogue Theatre. William Beyer and the Breakers Bennik Duo at the VECC. Allan Holdsworth and Loose at the Commodore. White Zombes. Babes in Toyland and the Melvins at the Arena (Seattle).

THU 29 LIVE FROM THUNDERBIRD RADIO HELL ON CTR 101.9FM. BALLOON MAN (10pm). Subsonic Thursdays at the Pi Pub featuring Wignits and Ginnipin. The Subbudes and Keb' Mo' at the Commodore. McCabe-Corr Band at the Railway Club.

FRI 30 The McCoy Tyner Trio and the Brad Turner Quartet at the Vogue Theatre. Rova Plus Five at the VECC. Bobby Parker Band and The Holmes Brothers at the Commodore. Memphis Slex at the Railway Club. Judy Atkin at the Tree House Lounge.

SPUN MUSIC

VANCOUVER WEEKLY

MON: Zoo Boogaloo w/ djs Spun-K and Czek at the Starfish Room (jazz, funk, reggae, hip-hop). Blue Room w/ djs at Automotive. GTR 101.9FM presents GEEK LOVE AT THE PIT PUB

TUES: Leisure Lounge w/ djs Jonny Lee and Dora at the Shaggy House (deep house/ambient). 1036 Richards w/ djs Dickey Doo and guests at Richard's On Richards (commercial house). Baby Blue w/ djs ALE, Luis and Jon Hardy at the Shaggy House. Aqua w/ djs Ivis and Markham at Benny's Bagels Yaletown (ambient).

WED: Wonderland w/ djs Loe, Lime T and Praty Boy at the Commodore (tribal/progressive house). Velvet w/ djs TBone, Dickey Doo and special guests at The Underground - rear entrance (deep house). Reggae Night at Graceland w/ djs George Barrett. The Cat w/ djs Madness and ALE Johnny Loves (starting June 7).

THUR: Sol w/ djs Markham and guests at Graceland (progressive, trance, tribal, hard house). Chocolate Milk w/ djs Michael Goff at the Shaggy House (jazz, soul). The Bottle w/ djs Clarence and David Love Jones at the Piccadilly (acid jazz). Acid Dance w/ djs Thomas and Bellelka at Johnny Loves (acid jazz).

FRI: Velour Dimension w/ djs Noah, Dickey Doo and Vitamin-E at 930 Station Street. Basement w/ rotating djs every week at the Shaggy House. Home Home at the Odyssey w/ djs Jules.

SAT: Noah's Ark w/ djs Noah at Graceland (progressive house, techno). Bad Boys Night Out w/ djs Jules at the Odyssey. djs Storm, Dickey Doo and Quest at Celebrities.

SUN: Go-Go Jazz Lounge w/ djs Michael Goff and Lovely Lisa at the Arts Club Theatre. Uranus Invades Mars w/ djs Dickey Doo and Lime T at Mars. Alternative Jazz at Cafe Deux Seals. Rewind w/ djs Noah at Graceland (retro-rove [!]). Lo Cage w/ djs Jules at the Odyssey.

UPCOMING PARTIES/SPECIAL EVENTS

FRI, JUNE 21 Back in the Dayz (van) w/ djs Spun-K, TBone and G at the Starfish Room (jazz, funk, hip hop, reggae).

SAT, JUNE 23 Back 2 Action w/ djs Josh, Chris Sick, Quest, Donald Glende and more (604) 893-0703 (or 208) 722 3621.

SAT, JUNE 24 Back 2 Action w/ djs Josh, Chris Sick, Quest, Rank, Quest and more (206) 382 0972. Solar [djs] w/ djs Jon Williams, Doran, Joey Jimenez and more (503) 699 6000.

SAT, JUNE 17 Soft (too) w/ djs Kue, Toizo, Lux and more (604) 271-0121. The Orb (too) at the Commodore.

THU, JUNE 22 The Orb at Graceland (van) still to be confirmed...Moby at DVB (see).

FRI, JUNE 23 Moby at the New York Theatre (van) 604-271-0121. Disco Party (pdx) w/ djs Sean Perry and Aquanion (503) 321 5100.

EVERYTHING YOU NEED TO KNOW ABOUT EVERYWHERE YOU WANT TO GO

The Abyss 315 E. Broadway (djs entrance)	488 6210
Alma Street Cafe 2505 Alma (at Broadway)	222 2244
Anza Club 3 W. Hill (Mount Pleasant)	876 7128
Art's Hotline	684 2767
Babes 217 W. Hastings (at Cambie)	687 1734
Backstage Lounge 1585 Johnston (Granville Island)	687 1354
Cafe Deux Seals 2096 Commercial (the Drive)	254 1195
Cafe Vieux Montreal 307 E. Broadway (Mount Pleasant)	683 1331
Captiva Theatre 965 Granville (Granville Mall)	683 6069
Celebrities 1022 David (West End)	689 3180
CN Max Theatre 999 Canada Place (downtown)	682 6249
Commodore Ballroom 1270 Gracie (Graceland Hall)	680 7438
Commodore Lanes 838 Granville (Granville Mall)	681 1531
Crossroads Traffic 316 W. Hastings (downtown)	680 7573
Denman Place Cinema 1030 Denman (downtown)	683 2021
Dirchall Office 1035 Mainland (downtown)	687 0032
Fireball Arts Centre 280 E. Cordova (at Main)	689 9926
Food Not Bombs Vancouver	872 6719
Gastown Actors Studio 36 Powell Street (Gastown)	684 1543
Gastown Music Hall 6 Powell St. (Gastown)	683 1331
Glass Slipper 2714 Prince Edward (Mount Pleasant)	877 0666
Graceland 1250 Richards (downtown)	687 0448
Grey Place 4584 Yale Rd. (Chilliwack)	795 3334
Hastings Cinema Centre 2096 E. Hastings (East Van)	255 2606
Hemp B.C. 324 W. Hastings (downtown)	681 4620
Hollywood Theatre 3125 W. Broadway (Kitsilano)	795 3211
Henry Eye 23 W. Cordova (Gastown)	688 5351
Innervision Infoline	893 0283
Johnny Loves 871 Beatty St. (Yaletown)	688 1333
Kitsilano 1111 Commercial (at the Drive)	751 6636
The Lotus Club	685 4801
Lux-A-Fair 1275 Seymour (downtown)	682 3488
Lux Theatre 57 E. Hastings (Gastown)	682 5285
Malcolm Loony Room 1125 E. Hastings (N. Barnaby)	688 0101
Mars 1203 Richards St. (downtown)	230 3890
Maximum Blues Pub 1176 Granville (downtown)	689 8781
New York Theatre 639 Commercial Dr. (the Drive)	254 3545
Niagara Hotel Pub 435 W. Powell (downtown)	688 7574
Odyssey Imports 534 Seymour (downtown)	694 6644
Old American Pub 928 Main (downtown)	682 3921
Orpheum Theatre 591 Seymour (downtown)	685 3030
Pacific Cinematheque 1131 Howe (downtown)	731 3456
Paradise Cinema 919 Granville (Granville Mall)	681 1732
Park Theatre 3440 Cambie (South Vancouver)	876 2747
Piccadilly Pub 630 W. Pender (downtown)	682 3221
Pit Pub basement, Student Union Building (UBC)	682 6273
Pit Gallery 317 W. Hastings (downtown)	681 6740
Pizza Theatre 881 Granville (Granville Mall)	688 7650
Punk Listings	684 PUNX
Raffels Lounge 1221 Granville (downtown)	473 1593
The Rage 750 Pacific Blvd. South	685 5585
Railway Club 579 Denman (downtown)	681 1625
Raxx Billiards Cafe 1409 W. Broadway	730 1201
Richard's On Richards 1036 Richards (downtown)	687 6794
Rocky Cinema 311 Arbutus (at 16th Avenue)	738 6311
Sedgwick Hall 600 Campbell (Chinatown)	874 5200
Seratch Records 317A Cambie (downtown)	687 6835
Shaggy House Cabaret 818 Richards (downtown)	688 2923
Spun's Tuba House (at the Drive)	206 7159
Starfish Room 1055 Homer (downtown)	682 4171
Starlight Cinema 935 Denman (West End)	689 0996
Station Street Arts Centre 930 Station (downtown)	451 3013
St. George's Catholic Church	206 7318
3B Tavern 1226 State (Bellinham)	683 6885
Town Pump 66 Water Street (Gastown)	682 7976
Track Records 552 Seymour (downtown)	871 3900
Vague Home Lounge 402 Dunsmuir St. (downtown)	682 8550
Twilight Zone 7 Alexander (Gastown)	822 8667
UBC CINEMA (located in the SLB)	822 0999
UBC Grand Concourse 601-603 (downtown)	
The Underground 1082 Granville (downtown)	254 5782
Vancouver East Cultural Centre 1895 Venables	669 4442
Vancouver Centre Cinema 650 W. Georgia (downtown)	738 7015
Vancouver Press Club 215 Granville (S. Granville)	222 2235
Varsity Theatre 4375 W. 10th Avenue (Point Grey)	444 8030
V.I.R.E. Infoline	444 8030
Vivid In 1965 (South Van)	257 6205
Vogue Theatre 918 Granville (Granville Mall)	685 6121
Waterfront Theatre 1405 Anderson (Granville Is.)	254 5588
W.E.S.K.E. Hall 1082 Arden (the Drive)	681 9253
West Blue Pub 100 Granville (Granville Mall)	738 3232
Zulu Records 1869 W. 4th Avenue (Kitsilano)	

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Brand New Tunes on Zulu!

Perfume Tree

● **A Lifetime Away** (CD/Cassette)

The release of their latest full length CD sees **Perfume Tree** exploring a quieter, more subdued approach, with a calm, foreboding sense of atmosphere permeating the music. Too quiet? No way! **A Lifetime Away** also showcases a fistful of irresistible grooves such as "See Me Smile" and "My Worst Friend." Their finest hour yet!

Perfume Tree CD Release!
Saturday, May 27th at the **Starfish Room**
1055 Homer. Tickets \$6 advance, \$8 at door.
Presented by CTR-FM.

knock~down~ginger

● **Snowman's Land** (CD/Cassette)

Take the chill pill of frosty relief from impending summer heat! Vancouver's **knock-down-ginger's** diverse sound features three distinct songwriter/vocalists who each have a knack for creating delightfully unconventional pop songs, converging with intertwining lines of buzzing guitar and four-part harmonies. All this and more is eloquently captured on their debut release **Snowman's Land**.

knock~down~ginger CD Release!

Saturday, June 3rd at the **Treehouse Lounge**
602 Dunsmuir with guests **Queazy**. Tickets at the door.

Also Available...

Perfume Tree • Fathom the Sky EP A specially priced EP featuring radical remixes for the album **A Lifetime Away**.

All 3 releases available at all big, little, and inbetween-y record stores throughout the Lower Mainland!



Ralph

● **Coffee, Jazz and Poetry**

Vancouver's favourite offbeat beatnik goes for the "live and happening" sound on this self-descriptive title. Seventy minutes of perfect music for the night out in all of us.

● 12.98

Terror T

● **Str8 frum tha Ghetto**

Terror T and the Beat Assassinator combine respectfully authentic raps over a tremendous dub mix of cool beats and grooves that confidently explores without ever going too far in any one direction. This recording reflects a significant knowledge and experience not only with the genre of rap currently, but the history of antecedents and its development as well. A very fine debut full length for this local duo.

● 8.98

Huevos Rancheros

● **Dig In!**

Huevos Rancheros are three Calgarians who have been cranking out their infectious brand of instro-boogie for a good ol' half decade at least. Included on this thick "n' sloppy CD (**Huevos'** first domestic CD release) are several A-sides from many hard-to-find 7"s from the past two years, as well as a bunch of never-heard-before cuts of ragged ranch!

● 12.98 *

The John Spencer Blues Explosion

● **Remixes EP**

Who'd have thought that a down and dirty old rock dog like **John Spencer** would release an EP of remixes? Probably not too many people, but hey! when you figure that the **Blues**

Explosion took up some of the grooviest riffs going 't is sure makes some natural sense. With special help from **Moby**, **Mike D. Beck**, Calvin "Dub Narcotic" Johnson and **Genius**, this EP will have you dancin' down low all night long.

● EP 10.98 *

The For Carnation

● **Fight Songs EP**

An abstract extension of space and pace achieving a perfection of appropriate sonic placement and sensory abatement. Describing with words and sounds vivid pictures of depth and enchantment—if not mystery, a lesson of subtlety and minimalism that resoundingly commemorates the basic wisdom of tempered and tacitful hesitation. This is as close to a new **Slint** record as can be without the entire band reforming while also displaying a progression of the ideas presented in the **Slint** masterpiece **Spiderland**. From a nexus of creative energy comes the latest marker for resolution. The hard part is waiting for the full-length.

● EP 10.98 *

The Future Sound of London

● **Far-Out Son of Lung and the Ramblings of a Madman EP**

The enigmatic title track set the tone for this new colophonous sounding EP from **The Future Sound of London (FSOL)**. Relatively unknown on these shores, **FSOL** embarks further from points charted on last year's **Life Forms** full-length. A journey of equal parts: world beat groove, electro-sampling and dada madness. Yes, the **Futurists** are smiling!

● EP 10.98

Slant 6

● **Inzombia**

Not far removed from either the garage or riot girl lore, **Slant 6** continue to improve with each recording, moving in the direction of styleful simplicity towards a rewarding pop experience. The edges are still jagged enough to remind one of what punk rock was kinda trying to do, yet still broad enough to cover some range of musical territory for those willing to explore and contemplate while listening. And with crisp **Ian Mackaye** production for your easy enjoyment! Dig it.

● 12.98

Luna

● **Bonnie + Clyde EP**

Bonnie + Clyde presents a so very sensual side of **Luna** as they go French and cover an old **Brigitte Bardot** song. Featuring the soothing, sexy vocals of **Stereolab's** **Laetitia Sadier**, the song is, well, unforgettable. But it is still **Luna** and will please those fans who fell in love with the wonderful pop hooks and guitars of way before.

● EP 10.98

Orb

● **Oxbow Lakes EP**

Extracted from their pristine 1995 full length **Orbus Terrarum**, this EP probes a more trippy and organic ambient angle. With collaborators **Sabres of Paradise** and **A Guy Called Gerald**, **Oxbow Lakes** coaxes with nocturnal elegance and grace.

● EP 10.98

Bum

● **Shake Town!**

Bum vivo en Espana... Magnifico por **Bum!** Diga me te gustas rock y roll, "gargue musica," y un bien tiempo? Si aqui esta **Bum** tocando y cantando todo vivo — las guitarras y tonbas y muchas mas! Vivo chica, y tiene "this" como "**Debbie Speak**." Magnifico.

● 16.98

Baiter Space

● **Wammo**

A very successful experiment with machines and people within a network of linear logic, all moving towards rill perfection and absolute pop. **Baiter Space** are scientific realist pop music for times of high impact and frequent change. Suitable listening for one who constantly leaves space but realizes that space is all there is, even in the end. **Wammo** is a well tuned and executed advance towards a particular aesthetic direction and a good album to boot.

● 14.98 P.S. 9.98 *

Kendra Smith

● **Five Ways of Disappearing**

Kendra Smith has a funny habit of disappearing at strange times. She dropped out of the **Dream Syndicate** just before they hit it big and then she quit **Opal** who changed their name and found fame as **Mazzy Star**. Now, she's doing it alone with an atmospheric album that comes over you like fog sliding down a mountainside. **Kendra** is cool and enigmatic. So is this record. Check it out and "check out" for a while.

● 14.98

● = CD! P.S. = cassette!

* = Available June 1 '95!
Sale prices in effect until June 30 '95!